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NOTES ON ENGLISH

BY

ELDON GRIFFIN, A.B.

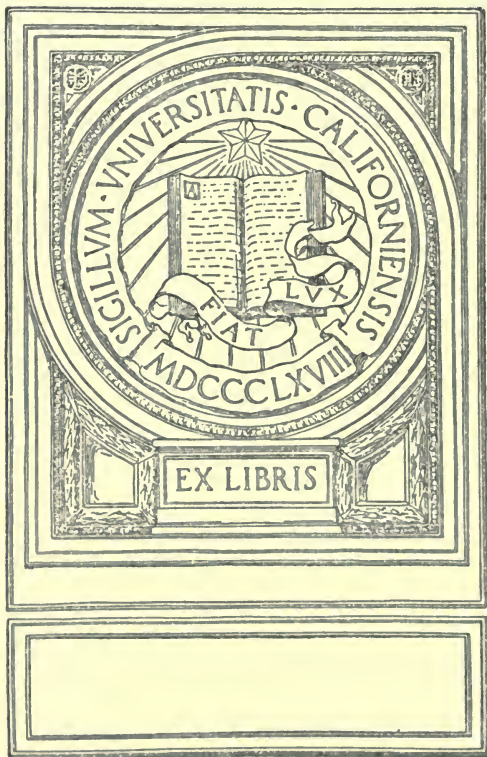
EIGHTH HIGHER SCHOOL
NAGOYA



KYO BUN KWAN
TOKYO.

—
1919

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P R E F A C E

These notes, hastily put together in the midst of many activities, are composed chiefly of materials for use in my own classes, and are to be supplemented by the classroom instruction. Any careful observer will quickly discover the lack of balance and completeness and, I doubt not, certain errors, of which I should be glad to learn. But if the text proves of some slight assistance to students of English I shall be quite satisfied. The section for the foreign teacher, it is hoped, will help to make the work easier, for the newcomer at any rate, and may perhaps do a little to point the way to better things in English teaching.

I should here express my gratitude for cordial coöperation and for many kindnesses on the part of Mr. Y. Oshima, until recently Director of the Eighth Higher School, Professor T. Komatsubara, the head of the English Department, and Professors N. Akai, G. Okabe, T. Sawamura, and K. Hori, colleagues in the same Department. Mr. Gleason and Mr. Smith have very kindly given me permission to print the selection on pronunciation by the latter.

ELDON GRIFFIN.

Nagoya,

October 1918.

TO FOREIGN TEACHERS

Unable to find any ready-made scheme at the beginning of my teaching I had to work out by slow degrees a plan of my own. It has proved reasonably satisfactory and I have now put it in outline form for my students. It has seemed that this outline might be of some assistance to others who, beginning with no very clear notion of what they are to do, are searching for suggestions. President Eliot has said that the first five years of every man's teaching are at the expense of his pupils : let everything be done then to reduce to the minimum the amount of damage inflicted. It is frequently remarked that every man must work out his own method, and this is undoubtedly true, but it is also true that coöperation greatly lightens the burden. My personal experience has made this clear to me. Whenever I have learned of the methods pursued by other men I have gained, if not always new ideas, a feeling of sympathy and a certain measure of confidence based on a knowledge of what is being done. The problems are many and I presume here to give some practical suggestions, based partly on what I have observed in my visiting, chiefly at higher schools.

The mention of higher schools will probably arouse a doubt as to my ability to prescribe for middle school

growth, and not as a process of cramming. Japanese too should be made to feel that they are qualifying for a great brotherhood when they prepare themselves in English.

I spoke of patience. The teacher comes here remembering glowing accounts of Japanese politeness and finds it hard to reconcile these accounts with the students' readiness to "rough" him. Let him remember the treatment which foreign instructors receive in Anglo-Saxon countries and he may be consoled. Then let him get to work in earnest, leading his pupils with him, not driving them, and he will probably discover a growing interest and coöperation. If he has anything worth while to offer he may be reasonably sure that it will command attention. Of course one of the greatest difficulties is the size of classes—a circumstance to be cited at times, tactfully, for improvement—for in language work individual attention is especially important. But even here one will often be surprised at the quiet that does exist. Another "evil" is the set class system, which permits the growth of a sometimes disconcerting team-play, horse-play, so to speak. But again, this is not an insuperable difficulty; attention bestowed on the conduct of the leaders has gratifying results. Persistence brings its reward, and often when a man feels that he is making no headway he is really winning his fight. Let him not lose his vision! It may be remarked here that a common sense view of this vision demands that for its maintenance the instructor meet his classes regularly, a requirement not always fulfilled by some of our number, unfortunately. There are excuses for occasional absence, it is true, and the European

must guard his health carefully, but there is no excuse for downright neglect. We are here to give a square deal. Language teaching is our business, but the personal element is of profound importance. Our countries are judged, unreasonably or no, by our actions.

Our actions with respect to our Japanese colleagues ought to indicate a desire to coöperate, yes, if need be a determination to coöperate, humbly and intelligently, in order to build a unity into the work. I have found my colleagues always ready to give advice and to coördinate their efforts with mine as far as has been possible. It is well to get outlines of their work, the names of the books which they use, and suggestions for utilizing the material contained in those texts. This implies of course that the foreign teacher work out a plan of his own and submit it to his colleagues.

A few suggestion sentences follow, after which there are placed the opinions of a few teachers. These are succeeded by some excerpts from observations on methods and problems which I have recently made elsewhere.

If this falls under the eye of one whose definite engagement is not yet made let him be sure to inquire concerning the rules of the school to which he hopes to go, learning everything which will be expected of him, either in a pedagogic or in a financial way. "The Association Teacher" for 1908 has especially good advice on this point.¹

¹ Any man who comes to Japan, as I came, independently will do well to get in touch with the Y.M.C.A. tea hers.

The value of marks is apparent. They should be as accurate and intelligent as possible, both on account of the difficulty of one's knowing the large numbers of men individually and because of the pitfalls of examinations in conversation. I give very short oral examinations—the real test should be the term work.

Conversation and dictation should be introduced whenever possible. They should be the chief medium of instruction. Books are only secondary tools. I have done little in so-called "free conversation" or in set dialogues, but references for such exercises are given in the bibliography.

Every opportunity to visit schools, attend conferences, and meet other teachers should be seized upon. Such opportunities open the way to larger knowledge and to deeper self-confidence.

Appeal to the dramatic and the artistic instincts. Declamations are in order, and the use of pictures is to be encouraged. Magazine covers, Perry Prints—all have their use.

Lecture occasionally on subjects of interest to you. For instance, I am reading on geology and intend to tell some of my classes what I have read. This will extend their range of ideas and enlarge their vocabulary. They should not be tied down to one interest.

Always be alive to new ideas. Never let a promising suggestion slip by. Note it down at once. One idea which is always new, because of our propensity to lecture, is to urge the students to ask questions. They seem to be constitutionally averse to interrogating. Make them feel

responsible. If you find yourself with many good questions to answer you are in all probability making a success of your work.

Foster the reading habit. Show the classes books on the subjects considered. There is no better way to get acquainted with a man than to talk over a book with him. Japanese students need to read more, and to read intelligently. Too often the reading is for the meaning of individual words only and not for the thought of the passage in question. Here too is an entering wedge for a dignified informality in the class room, a thing which appears to be strange to some students. The excessive number of lectures discourages the reading habit, and, in fact, leaves almost no time for it. But we should keep the ideal in sight. Often the recommendation of a good volume may make it possible for a man to pursue some question, if he is earnest, beyond the bounds which the limits of regular lessons prescribe. For example, J. A. Thomson's little "Introduction to Science" would be good reading for many floundering students of science.

In this connection, the reading of newspapers, such as the *Japan Advertiser*, should be attempted. If papers from England or America can be secured, so much the better.

The teacher's fear of pronunciation exercises is justified, for they are strenuous and tiring, but the students are keen on them.

Give special attention to the man who is alive and shows initiative. He is a positive asset.

Do not hesitate to say to your classes whatever is

pertinent to the subject in hand, even though it may seem novel. First make sure that it is pertinent, and then say it; your students expect you to be honest with your subject. It should be carefully selected of course. Draw attention in class to current events. Nothing better could be studied than the recently promulgated platform of the British Labor Party, a document of statesmanlike quality.

Students the world over are weak on the reading of dates and numbers in a foreign language. Never let one slip by unspoken.¹

A teacher stands as the representative of his country—he should not leave his school without having done all in his power to give the pupils an adequate idea of it, not only of its merits, but also of its faults, so that they may know what really to expect of it. In at least two higher schools of which I know such instruction has been given, and the Imperial University in Tokyo is offering lectures on American institutions.

Professor R. Ishikawa, writing for Y.M.C.A. men in "The Association Teacher" (of 1914) on "Some of the Functions of the Foreign Teacher of English," uses the following headings: Be friendly, Help Your Colleagues without Stint and Keep Teachable, Respect Your Principal, The Foreign Teacher is Incarnate Christianity and Western Civilization, What the Foreign Teacher Should Teach.

¹ See section XI for other suggestions.

In the same pamphlet Professor W. E. L. Sweet is quoted as saying :

The primary reason for the presence of the foreign teacher in Japanese schools, both higher and middle, and those of a different character, is a purely linguistic one. He is there to train the ear and tongue of the young Japanese student to the sound of a new language, thereby supplementing the work of his Japanese colleagues. He is expected to give most of his time to the teaching of a correct pronunciation and to instruction in the simpler forms and expressions of conversation. In the higher classes he goes a step or two further, for in addition to pronunciation and conversation he is required to give instruction and practice in all kinds of English composition, written and oral, together with the necessary grammatical explanations. He may or may not read texts with his classes, but as a rule that kind of work is not required of him, the greater part falling to his Japanese fellow-workers. The chief difference then between his work and that of any Japanese language teacher lies in the fact that the former supplies the practical training while the latter deals for the most part with theory, and the work is most successful in that class where the two teachers strive to go hand in hand, one coöperating with the other.

It should be noted that Professor Sweet calls the linguistic function "the primary one," and not "the only one." Other functions exist—in fact it seems at times that they threaten the primacy of the one named. Many teachers

find difficulty in determining just what is wanted and what is needed, although indeed the linguistic function does furnish a real beginning. Speaking for the higher school only I may perhaps repeat some words of my own, which are in no way really at variance with the quotation from Professor Sweet.

“There seem to be three possible excuses for his [the foreigner’s] presence :

- 1) that he is a helper for the Japanese teachers of English ;
- 2) that he is a language instructor (for practical drill, that is) ;
- 3) that he is an interpreter, in a systematic way, of English literature, of the *ideas* of his race, and of its history and institutions.

If the chief consideration is the first the foreigner’s services are needed only a part of the time which he now puts in ; if it is the second he is a misfit and should be in a middle school, where students are more of an age to learn details of speech, grammar, etc. ; and if it is the third, he is greatly hampered by the students’ weakness in the practical use of the language, a weakness which a proper supply of foreign teachers in the middle schools would do much to remedy. . .

“As I understand it (1) and (2) should be minor functions and (3) should be the real work of the foreigner [in the higher school], where he is able to reach his students only through the medium of his subject, and where the older students’ maturity demands that subjects be not dull and mechanical.” The inference is clear ; the situation

must be met as it is and not as it should be, but every effort must be made to make it as it should be. The merits of the optional, or elective system and the division of students according to interest, or interests, could well be considered in this connection.

In Baron Kikuchi's "Japanese Education"¹ the following information concerning the preparatory work is vouchsafed:

All this while [during the first five years of study], reading, paraphrasing into Japanese, conversation and dictation must go together, as also composition in higher classes. Grammar is not to be taught as such until the third year, although its subject matter is to be taught as early as possible in connection with reading, etc. Writing is to be taught in the first year, about an hour a week. The following points are to be attended to in the teaching of English:—

(1) Care should be taken not to advance faster than boys can follow. The aim should be to practice boys well.

(2) Pronunciation, spelling, and writing, though not specially mentioned except in the first year, must be always practiced in connection with reading, conversation, composition, and dictation.

(3) Pronunciation must be very strictly attended to and corrected at the beginning of English teaching, special attention being paid to such sounds as do not occur in our language.

(4) In making boys understand the meaning of Eng-

¹ Pp. 225-227.

lish words, their equivalents in Japanese may be given, or they may be shown by means of actual objects or pictures ; or in advanced classes they may be explained in English.

(5) In paraphrasing into Japanese correct language should be used, fitting as closely as possible into the original. During such lessons differences in sentiments, customs, rules, etc. should be pointed out.

(6) Reading should be practiced repeatedly with pieces of which boys already understand the meaning, and they should be made to recite occasionally, so that they may practice pronunciation, accent, intonation, pause, etc., until they are able to bring out the full meaning of a sentence by reading.

(7) Dictation pieces should be taken out of readers or should be such that they can easily understand the meaning, so that the boys' ears may be accustomed to distinguish sound's, and they may at the same time get practice in spelling and writing.

(8) Conversation should at first be about matters in the readers ; after they have advanced a little the subjects may be taken from matters of daily life ; boys must thus be made to understand English apart from the readers, and to express their thoughts.

(9) In teaching grammar care must be taken not to burden the boys' minds with many complex rules ; rather they should get practice in the application.

(10) Boys should be taught at suitable seasons how to use dictionaries, and they should gradually be made to use other than English-Japanese.

Such are the instructions in the syllabus. It might be

expected that with six or seven hours a week during five years, a boy ought to be tolerably well grounded in English by the time he has passed through the middle school course, but I must confess that the results are not as satisfactory as we could wish. There are various reasons for this : one is to be found in the nature of our own language. Our sounds, both consonantal and vowel, are very simple. In teaching English it is difficult to make boys distinguish by ear and mouth the many different vowel sounds you have. Then there are the accents. — Again, the structure of our language is totally different from that of European language; not only is the order of words in a sentence usually inverted, so that, for example, your prepositions are postpositions with us, but we have no construction like the relative sentence. Another and very powerful reason must certainly be the want of good teachers. However we are gradually getting better teachers in English as well as in other subjects. Recently encouragement was given to engage foreign teachers, but it is difficult to find good teachers at such low salaries as these schools can afford.

Sufferance will perhaps be granted the following observations on various teachers' methods, which I have taken from one of my reports :

One of Mr. —————'s chief methods of teaching is to give a lecture on some subject, such as " New-York," to have students re-tell it or answer questions about it on the following day, and to require them to come to class on the

third day prepared to express themselves on some related topic. He feels very little confidence in text books, "free conversation," etc. and believes that each teacher's method is best for that teacher, the personal element being the most important consideration. To this last idea I found considerable weight given by some others.

Mr. ——— seems to follow the oral composition method very largely, requiring students to come to class prepared to talk for a few minutes on a set subject, sufficiently broad to accommodate different minds. Letter-writing is sometimes studied; and students purchase copies of London newspapers, which are studied under the teacher's direction. Mr. ——— too seems to have little confidence in artificial conversation exercises. He gives some time to translation work, not caring whether the translation is exact, or even roughly correct, but only insisting on good English in the rendering.

In ——— Mr. ——— seems to divide the week into two halves, devoting one half to reading texts and thereby providing a basis for conversation, and giving the other half to translation, which is done in class, sentence by sentence. Mr. ——— said that in the earlier years of his teaching he gave dictation but that he has never given any instruction in grammar.

Mr. ——— emphasized "the importance of the foreign teacher's being given a definite subject to teach *in* English, but not *as* English." Having such a subject to teach in ——— he is presumably well qualified to speak. In regard to the long hours which teachers have he was of the opinion that these hours prevented the pursuit of

interests suggested by the classroom work and soon exhausted the teacher's enthusiasm, which could be kept alive only by teaching some phase of a favorite subject, be that economics, literature, or what not.

In one class Mr. ——— was dictating in a course on the history of English literature. In another he was reading with the students Hale's "The Man without a Country" and making it a basis for conversation. He tells me that he lays great emphasis on the mastery of the principal parts of weak verbs, in which the students are weak. It seems that the dictation and reading (involving conversation) form the bulk of his instruction. Some of the sections are of only half size.

At ——— University Mr. ——— gives a great deal of dictation, which he carefully inspects in class, and comments on literary texts. He laid stress on the fact that students preparing for the University should be trained to copy dictation *accurately*. Mr. ——— at the same University felt the need of students' having drill in oral composition. Knowledge of common, ordinary words was indicated as sadly lacking.

Mr. ——— of ——— University (preparatory department) put emphasis on the use of set dialogues, with which he says he has had considerable success. Mr. ——— said that he paid little attention to drill in pronunciation—"if students have not mastered it [in middle school], they won't do so now [in college]."

At ——— Mr. ——— was dictating poetry and commenting on it when I arrived. In his many years of service he has had his classes do much in the way of com-

position work—largely, I think, because he has desired material and ideas for his own writing about Japan. In conversation time he permits students to discuss political subjects, on which they seize eagerly.

In ——— Mr. ——— heartily approved an interest in simple phonetics for students. His composition method, he said, consisted of the telling of a story, the re-telling of it by the students, and writing on it. Thus students had something definite to write about. He used sometimes to mark, but not correct, students' errors, hand back the papers with a model composition of his own making, require the correction of mistakes and the handing in of the two papers, the mark being based on the degree of improvement shown. Usually he did not pay attention to all mistakes and sometimes did not mark any on the first writing, but only placed his stamp thereon to prevent the student's misrepresenting his original effort when the corrected work was presented. Another important scheme which he outlined was one for literary reading. He secured many easy books and disposed of them to the students, requiring each man to choose some two or three volumes a year to be read rapidly (besides regular work) and to be reported on in a short essay. This was effective and successful, he said, and gave students an opportunity, which they used profitably, to follow their interests, encouraged composition, and provided an exercise in rapid reading, without a dictionary, and in the quick perception of the meaning of a passage in its entirety. Furthermore, it cultivated the reading habit.

Some remarks should here be made on the proposition

that the foreigner's work in training advanced students in speaking, in "utterance," can be, and is, a "finishing touch," after the student has spent years listening to the faulty pronunciation of his early Japanese teachers¹ in middle school and has acquired a faulty pronunciation himself. In some middle schools there are foreign teachers; in most of them there are not. My conclusion is that until the middle schools are well supplied with foreigners² the work of the higher school teacher must pall after the first enthusiastic years. If the two languages (Japanese and English) were more alike in construction and were more nearly identical in their sounds Japanese teachers might well take the larger part of the teaching, but where the difference is so great a corresponding allowance in instruction should be made. If foreigners were given the larger part of the instruction in middle school, where students are at an impressionable and willing age, correct habits would more easily be formed, and the higher school teacher would not have, in addition to his own work, to undo the mistakes of others. In the earlier years the mind is quicker in language study, a pupil's dislike for his lesson is

¹ No desire exists to belittle their work, of course, but the facts must be faced.

² Professor Sweet emphasizes the importance of the work done in middle school.

It must be remembered that the foreigner has an esthetic interest in hearing his own language spoken correctly and beautifully and is more than likely to detect quickly and pounce upon errors in pronunciation.

Many students do not reach the higher school. Such should have the benefit of thorough training—Thoroughly or not at all!

more readily overcome, and those who are interested get a better start than if they begin certain parts of the work later. Another important consideration is that younger, less mature students have no objection to simple stories and fables, necessary in the learning of simple words—an objection which older men have. Moreover the foreign teacher in middle school could help those in his classes to think more in English and to employ the more usual words, killing their unfortunate instinct to parade multisyllabic ones. Again I speak of a benefit to the higher school teacher—he could give more of his time to the teaching of *ideas*, which is an important function. Better understanding would result.

All depends, however (with the present distribution of teachers) on the degree in which the elective or optional system is followed, those students, for instance, who want only to read English not being required to attend the conversation classes. Practical work no doubt enlarges reading capacity, but even so forcing will not do.

The importance of using one room as an English room and investing it with an English atmosphere should be noted.

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¹ "(1) The learner has for exercises sentences which bear a distinct and visible meaning, and are true in substance and in fact; these are linked together in logical sequence of the development of their action, forming separate and simple dramatic scenes of primitive life, giving rise, naturally, to good literary expressions; (2) the learner has the significance of the word or phrase always given to him or called up in his mind *before* he is introduced to the foreign word or phrase which express it; (3) the association of the foreign word or phrase is thus not with an English word, but with the actual fact or mental conception which the English word only stands for and expresses; (4) he is given the pronunciation orally first and *before* he sees the printed form, and this several times successively and methodically, until it is engraven on his memory; (5) only after he thoroughly knows the meaning and pronunciation is he allowed to see the written or printed word; and lastly, no rule, no word, no expression, is given in an abstract condition, but always as depending on some concrete fact previously known and directly applying to the student's own individuality." From the Preface, pp. x-xi.

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Dr. Breul gives the names of several publications, chiefly devoted to linguistic study—Modern Language Teaching (London, Pub. Black), Modern Language Review (Cambridge University Press), The School World, The Journal of Education, Modern Language Notes (Baltimore, Ed. James W. Bright). The School Review, The English Journal and The Educational Review may also be mentioned here. There are numerous publications in German and in French. A list of the publications of the Modern Language Association of America can be obtained from

Professor W. G. Howard, Secretary-Treasurer, 39 Kirkland Road, Cambridge, Mass. It is well for the teacher to be in touch with some such publications.

For selections from English literature Craik's "English Prose," and either Bronson's or Ward's collection of English poems is useful.

For maps application should be made to steamship and to railway companies.

Mr. H. W. Goldberger of Columbia University suggests, in addition to Jespersen's book, the following :

Bulletins No. 3 and No. 51, 1913, United States Bureau of Education, Washington, D.C.

"The School and the Immigrant," Division of Reference and Research, 500 Park Avenue, New York.

"A Syllabus in Teaching English to Foreigners," A. G. Seiler (distributor), 1224 Amsterdam Avenue, New York.

The Educational Review of the China Christian Educational Association may well be consulted. The number for July, 1918 contained a helpful article for English teachers and other such articles will probably appear in forthcoming issues.

See catalogue of Commercial Press, Shanghai. Note titles under "Gage," especially the interesting "Phonetic Foundations of English Speaking" for beginners. Valuable.

- Sound charts.

I. INTRODUCTION

You have received outlines of the work of the year. These are to be pasted in the front of your notebooks, and on them any changes or variations are to be noted. The notebooks and the textbooks should form a unit, the contents of one following in the same order as the contents of the other. Many exercises to be copied in the notebook will be given from time to time. It ought also to contain a list of current events for use in conversation. Another feature should be a list of your most persistent errors, which must be eradicated by constant practice.

There will be a certain amount of outside reading. The record of this is to be placed in the notebook and made the basis of reports.

Observe the names of books recommended in the foot-notes. Purchase of the ones by Woolley is especially desirable. If you wish to study English most profitably you will find them very helpful. Do not limit your work to that done in class. Whenever reading in the library is suggested follow up the suggestion. The books are selected with reference to your special needs. Cultivate the reading habit.

The dictionaries named are in every case English-English. No Japanese-English or English-Japanese dictionary should be used, except in extreme cases.

You are expected to ask questions whenever you cannot understand what is said.

II. THE VALUE OF ENGLISH

It is well for us to understand the reasons for studying English. Let each student think carefully and then formulate exactly his reason or reasons for studying this language—is it to gain reading power, or to become a good speaker, or simply to understand what an English speaker says? Is it to appreciate the rich literature or to study the workings of the English mind? What is it? Is it anything more than compulsion? After such an exercise in self-examination the class may consider the remarks quoted below.¹

Baron Kikuchi speaks of English as “the common language of the East.”² And the universal appeal of the literature makes it of great value to Oriental students.

Professor Palmer has written an excellent essay entitled “Self-Cultivation in English,” in which he says:

“English study has four aims: the mastery of our language as a science, as a history, as a joy, and as a tool. I am concerned with but one, the mastery of it as a tool.

¹ After the discussion of the reading is completed an outline and brief summary of it should be made.

² A useful exercise in this connection is the study of the map with the places in mind where English serves as a medium of communication.

"Every hour our language is an engine for communicating with others, every instant for fashioning the thoughts of our own minds. I want to call attention to the means of mastering this curious and essential tool, and to lead every one who hears me to become discontented with his employment of it."

Professor Palmer gives us four precepts: first, "Look well to your speech," cultivating accuracy, audacity, and range of vocabulary; second "Welcome every opportunity for writing"; third, "Remember the other person"; and fourth, "Lean on your subject." The next selections expand these ideas.

"We speak a hundred times for every one we write. . . . Through speech it is usually decided whether a man is to have command of his language or not. . . . A person is made in one piece, and the same being runs through a multitude of performances. . . . We rightly say of the accomplished writer that he shows a mastery of his own tongue. . . . Early Greek literature is plastic and garrulous. Its distinctive glory is that it contains no literary note; that it gives forth human feeling not in conventional arrangement, but with apparent spontaneity—in short, that it is speech literature, not book literature. . . . [Bookish times are] decadent times. . . ."

Although we must cultivate accuracy, we should not lose freedom and spontaneity. "Of Patrick Henry, the orator who more than any other could craze our Revolutionary fathers, it was said that he was accustomed to throw himself headlong into the middle of a sentence, trusting to

² See below section on Composition and Rhetoric.

God Almighty to get him out. . . . What stamps a man as great is not freedom from faults, but abundance of powers.

" What temperamental perversities in me must be set aside in order to render my reader's approach to what I would tell him pleasant? What temperamental perversities in him must be accepted by me as fixed facts, conditioning all I say? These are the questions the skilful writer is always asking.

" And these questions . . . are moral questions no less than literary. That golden rule of generous service by which we do for others what we would have them do for us, is a rule of writing too. . . . The world of the literary artist and the moral man is interesting through its inexhaustibility; and he who serves his fellows by writing or by speech is artist and moral man in one. . . ."

There is a further consideration which a writer must regard, "one of greater consequence than any person; and that is his subject. . . . How much we know of Shakespeare's characters! How little of Shakespeare! Of him that might be said which Isaiah said of God, 'He hideth himself.' The best writer is the best mental listener. . . . 'I speak not mine own words, but the words of him who sent me.' Whoever can do that, will be a noble speaker indeed."

"Let him who would speak or write well seek out good speakers and writers. Let him live in their society,—for the society of the greatest writers is open to the most secluded—let him feel the ease of their

excellence, the ingenuity, grace, and scope of their diction, and he will soon find in himself capacities whose development may be aided by the precepts I have given. . . . It is as certain as anything can be that faithful endeavor will bring expertness in the use of English. If we are watchful of our speech, making our words continually more minutely true, free, and resourceful ; if we look upon our occasions of writing as opportunities for the deliberate work of unified construction ; if in all our utterances we think of him who hears as well as of him who speaks ; and above all, if we fix the attention of ourselves and our hearers on the matter we talk about and so let ourselves be supported by our subject,—we shall make a daily advance not only in English study, but in personal power, in general serviceableness, and in consequent delight.”

Professor Palmer has said that English is a tool. This idea he has developed. For some of you it will become a history, that is, for those of you who specialize in English or in philology in the University ; for others, who read the literature for its own sake, it will be simply an art. But in a sense it should be all of these things to all of you. You should know something of the science of language, of the history of English, of the thoughts and feelings expressed in the works of the great literary masters, not merely the meaning of the individual words. You should, (1) while attempting to get a practical command of the language, (2) make it a means for gaining new ideas and approaching many and varied aspects of life. It will be the work of your instructor to guide you in the attainment of these ends.

There is a certain unity in knowledge ; we should get not fragments, not knowledges, but Knowledge. In every study we should try to see relations. Knowledge can be applied in the en-nobling and transfiguring of life ; fragments rarely can be ; nor can they give us a definite point of view. Languages and literature, to repeat, have a history and should therefore interest the student of historical matters. They touch on anthropology and ethnology and present information regarding customs and political, social, and economic conditions. Phonetics of course introduces some anatomy and physiology and physics. Every good reader and speaker must take these things into account. The study of the form of sentences and of the principles of structure and style gives us some idea of the logic and philosophy of the expressions of the human mind. Literature as a branch of æsthetics has a definite relation to music and the fine arts—let no student of architecture think literature has nothing to do with his life ; a relation exists between them. So here we have a good way to develop our interests, by regarding English not merely as a task, but as an opportunity.

III. PRONUNCIATION AND READING

It is of utmost importance at the outset that a good command of the sounds of English be gained. This is necessary for proper reading aloud, for grasping the meaning of what the teacher says, and for cultivating ability in conversation. Furthermore, English correctly and elegantly spoken places a speaker at an advantage over the one whose pronunciation is slovenly or positively incorrect. Euphony cannot be neglected ; the artistic has its place. Mr. Arlo Bates in the Second Series of his " Talks on Writing English " says, " Language, even when written, produces an effect by its appeal to the sense of hearing." English provides an excellent opportunity in this connection. Mr. Bates continues, " The English language is one of great possibilities in the matter of richness and variety of vocal effects, and it follows that readers of our tongue have unconsciously been trained to a sensitiveness which must be reckoned with by any writer who hopes for real success."

Mr. Gauntlett in his " Phonetics " makes some pertinent observations. " It is painful to hear a man with weak lungs give a lecture, while the rich, sonorous voices of some public speakers is [*sic*] in itself an attraction, apart from the subjects of their lectures." " Another point to be studied

is the sensations we feel when pronouncing letters. If you touch any one on the hand, arm, or face, with the point of a pencil, for instance, you know in your own mind exactly, or nearly exactly, the feeling produced by the touch. So, although *l* and *r* are somewhat similar in sound to a Japanese ear, they are clearly distinguishable to an Englishman, who unconsciously associates the sensations produced in uttering them with the sounds he hears." Again, "It is important, in the case of English especially, that students should learn to pronounce a word and get it well fixed in their minds, before they see it on paper: otherwise what would they make of such words as *eye*, *phthisis*, *some*, and *gauge*?" Mr. Gauntlett emphasizes the need of taking deep breathing exercises, in order to keep the lungs in good condition, and thus to be able to control the voice. The use of a mirror and the examination of the vocal organs, to which the same writer alludes, are to be commended.¹

The student should be attentive to the teacher's lectures and should strive for excellence in copying dictation exercises, which will be given frequently, often in connection with subjects other than pronunciation and reading. After the individual sounds have been mastered there will be reading practice in the texts used by the Japanese teachers and in those used by the foreign teachers. Individuals will read and the class will read in unison. There should be a constantly increasing effort to put *expression* into the

¹In Professor Gauntlett's book there is a very clear diagram. It is essential that students should be familiar with such terms as *diaphragm*, *vocal chords*, *uvula*, *palate*, *epiglottis*, *gullet*, etc.

reading.¹ Observe the teacher's reading and follow it as much as possible. It is not necessary for one to understand the meaning entirely before the reading can improve; in fact, reading aloud often clarifies the meaning. This work may be hard at first, and discouraging, but persistence will finally bring a real reward.

A few remarks on phonetics are in order.

Phonetics, according to Sweet,² is the "science of speech sounds." Webster's Dictionary³ calls it "the branch of Acoustics (Science of Sound) which treats particularly of SPEECH SOUNDS;—how they are produced, what acoustic effects they have upon the ear, how they act and react upon one another in combination."

In considering ANALYSIS Sweet says, "The foundation of speech-sounds is breath expelled from the lungs, and variously modified by the vocal organs—throat, nose, mouth, lips."

"The first modification the breath undergoes is in the throat. If the vocal chords . . . are kept apart so that the air can pass through with but little hindrance, we have BREATH, as in ordinary breathing or sighing, and in the consonant (h), as in *high*.⁴ If the chords are brought together so as to vibrate, we have VOICE, as in murmuring or in the word *err*.

¹ Those who are interested in intonation curves, stress markings, etc. should see Jones, "The Pronunciation of English" and Elliott, "Handbook of Oral Reading."

² "Primer of Historical English Grammar."

³ Introductory "Guide to Pronunciation."

⁴ (h) is called the *aspirate*.

“ If the passage into the nose is left open, we have a NASAL sound, such as (m) in *am*.” When one has a cold the nasal passage is closed and the speech is abnormal in sound.

“ If the mouth-passage is narrowed so as to cause audible friction—that is, a hissing or buzzing sound—or if it is completely stopped, a CONSONANT is produced.” The classification of the consonants is according to form (*open* or *fricative*, *side* or *lateral*, *stopped* or *plosive*, *nasal*, *trilled* or *rolled*) and place (*back*, *front*, *point* and *blade*, sometimes called *forward*, and *lip*).¹ Jones uses instead of the place names the names of the organs—*glottal*, and *velar dental* and *palatal*, and *labial*. Consonants are *voiced* and *voiceless*, sometimes called *sonants* and *surds*.

“ If the mouth-passage is left open so as not to cause audible friction, and voiced breath is sent through it, we have a VOWEL. Every alteration in the shape of the mouth produces a different vowel.” The tongue and the lips and lower jaw are the varying factors. The changes of the tongue and of the lower jaw usually coincide. Lip changes result in *rounding*. *Retraction* or *advancement* of the tongue gives us *back*, *front*, and *mixed* vowels. Changes in the *height* of the tongue give us *high* and *un-high* vowels (sometimes called *mid* and *low*). The un-

¹ “The nasal, lateral, and rolled consonants are sometimes grouped together under the name of *liquids*” (Jones). A good chart, which students can perfectly well work out for themselves under the teacher’s guidance, is to be found in “The Sounds of English,” p. 9. Another is in Sweet p. 20. Still another is in Ripman’s “Elements of Phonetics,” p. 18. The last book takes up the sounds of German and of French also.

high vowels are divided, according to Sweet, into *close* and *open*, as degree of openness of the mouth is less or greater. Very open vowels are called *broad*. Considering the three factors, *rounding*, *retraction*, and *height* we can classify vowels—high-front, high-back-round, etc. Many combinations result.¹

“Some consonants have hardly any friction when voiced, and are called VOWEL-LIKE consonants. Such consonants are (l), as in *little* (litl), and (m).”

In considering SYNTHESIS (the joining of sounds in speech) we should note *quantity* (length of sounds, long or short), *stress* or degree of loudness (strong, half-strong or medium, and weak, as in the word : *con tra-dict*), *intonation* (level, rising, or falling—“The level tone is not much used in speech. The rising tone is heard in questions, such as *what*’, the falling in answers, such as *no*’”, *glides* (“produced during the transition from one sound to another”—“moving” sounds), *syllables* (“A syllable is a vowel, either alone or in combination with consonants, uttered with a single impulse or stress . . . Vowel-like consonants often form syllables in the same way as vowels, as in *battle*”), *diphthongs* (“If two vowels are uttered with one impulse of stress, so as to form a single syllable, the combination is called a diphthong, such as (oi) in *oil*. Most diphthongs have the stress on the first element. A simple long vowel is called a *monophthong*”).²

In the introductory section of Webster’s New International Dictionary (p. xlvii) occur the following helpful

¹ See table in Sweet, p. 17, and that of Ripman, referred to above.

² Quotations are from Sweet.

observations on "Characteristics of English Pronunciation":

"Every language has certain characteristics of pronunciation which give it distinctive phonetic character. In English, the tongue, when articulating, is characterized by laxity. It is not made so tense as in many other languages, as the French, for instance. In articulating the front vowels it is not pushed so far forward, nor in the back vowels drawn so far back. There is also a constant tendency to lower and flatten the tongue, hollow the front of it more or less, like a spoon, and to draw it away from the teeth. The lips are inactive, never, except sometimes for rhetorical purposes, protruded and vigorously rounded as in the French and German rounded vowels, nor spread at the corners as is often done for clearness in uttering the unrounded vowels of those languages.

"The characteristic neutral position of the tongue in English speech favors wide, low, and mixed vowels; the second elements of the diphthongs are usually indistinct, while the hollowing of the tongue often imparts to the speech a dull and hollow sound, such as is particularly noticeable in the pronunciation of *l*. There is a constant tendency to obscure the vowel sounds in all unaccented syllables, and to modify many accented vowels into or toward the mixed form as *e* in *her* or *u* in *but*.

'English articulation may, in general, be characterized as sluggish or muffled, the French and German, for example, as vigorous and clear. American articulation¹ is,

¹ See below, remarks on the subject of English and American pronunciation.

in general, clearer than British. The articulative position is characteristically further forward in the mouth and the articulation more vigorous, while the vowels of lightly accented, or even unaccented syllables, are pronounced more clearly in America than in the south of England (cf. involuntary, *Amer.* -tā-rī, *Eng.* -tā-rī; extraordinary, *Amer.* -nā-rī, *Eng.* -nā-rī, etc.) Nasalization, which is common in both countries, is more characteristic of American pronunciation. Intonation (inflection) which is rather marked in British speech, is much less so in American speech, which is, therefore, more nearly monotonic."

In the same section (p. xxxviii) are other parts on related subjects which may well be quoted here.

"Relationship between written and spoken English. In the early periods of English the spelling was substantially phonetic, that is, the written form of a word indicated fairly well its pronunciation. In modern English, however, the spelling of many words is so far from phonetic that it scarcely even suggests the pronunciation. This change in the relationship between the written and the spoken word has resulted from various causes. The spoken form of language is always more changeable than the written form, and changes in pronunciation are only slowly reflected in the spelling. Moreover, since the invention of printing, English spelling has tended to become more and more conventional and fixed, while changes in pronunciation have continued. One has only to call to mind such common words as *busy*, *bosom*, *colonel*, *women*, *bough*, *enough*, *tough*, *night*, to realize how unphonetic their spelling is with reference to their present pronun-

ciation. Again, the written forms of some words, as *mountain, fountain, evil, devil, often, soften, Christmas, chestnut, handsome, handkerchief*, more nearly phonetic, mislead many persons, who feel that they should speak as they write, into pronunciations that depart from the best usage by making *-tain* rime with *rain*, *-il* rime with *hill*, by sounding the *t* in *often, Christmas*, etc. In still other words, however,—and they form a large part of our vocabulary—the spelling very well represents the present pronunciation, and now that the use of printed words has become as frequent and important as that of spoken ones—with some persons even more so—there is an evident tendency to assimilate the spoken to the written form. This tendency is stronger in America than in England, and to it may be ascribed some of the differences in pronunciation existing between the two countries.”

In this connection Skeat says,¹ “The shortest description of modern spelling is to say that, speaking generally, it represents a Victorian pronunciation of ‘popular’ words by means of symbols imperfectly adapted to an Elizabethan pronunciation. The symbols themselves are mainly due to the Anglo-French scribes of the Plantagenet period, whose system was meant to be phonetic. It also aims at suggesting to the eye the original forms of ‘learned’ words. It is thus governed by two conflicting principles, neither of which, even in its own domain, is consistently carried out.”

Again I quote from Webster on “Changes in Pronun-

¹ “A Primer of English Etymology,” p. 41, Chapters II and III take up this subject in detail.

ciation and How They Arise." " Our language changes in its pronunciation from generation to generation. The speech of an Englishman of Chancer's day, could we hear it, would be quite unintelligible to most of us, even those words which had the same, or nearly the same, form as now having in many cases a pronunciation quite different from their present one. The pronunciation of an Elizabethan speaker, or of one of even a still later period, would contain much that would be strange and foreign to our ears. A child learns the main body of his speech by imitating that of the persons with whom he is most intimately associated. Each speech sound is the result of many fine adjustments of the organs of speech, influenced by all the past experiences of the individual, conscious or unconscious, in hearing, thinking, and speaking. Through constant correction and the strong incentives to learn, the difficulties of the child due to defective perception of sounds, to incomplete and erroneous sound memories, and to imperfect control over the vocal organs, are usually entirely overcome. Imitation is, however, probably never entirely perfect, and the child's speech varies, however slightly, from that of those from whom he takes it. Slight deviations easily pass unheeded, and later become more marked because of failure to throw the organs of speech into exactly the same positions, such failure being due to carelessness, depressed vitality, economy of effort, change of speed in speaking, and other causes. Differences in temperament and of climatic conditions cause differences in pronunciation even of the same individual, some of which may become permanent.

“Even minute individual changes would, in the course of several generations, appreciably affect the pronunciation of the language as a whole, but many other causes, such as shifting of population, changes in fashion, increasing refinement of taste, etc., bring about wider divergences. Thus change is constantly going on, both in the separate sounds of the language, and in the words of which it is composed. New forms exist side by side with the old, though usually one of them supersedes the other. All changes that endanger the true function of language, which is the intelligible expression of ideas, are strongly resisted.”

The laws of sound change should be considered briefly. Students should look up in the dictionary such terms as internal change, external change, organic change, acoustic change, assimilation, elision, and consider them with the teacher.²

Before we turn to the practical exercises something should be said on the present standard of pronunciation. Dr. Sweet in the first volume of his “New English Grammar” says :

“Through the colonization of British North America in the 16th and 17th centuries, the American English of the United States and Canada is another independent modification of Standard English, though much less archaic than Irish-English. Educated American English is now almost entirely independent of British influence, and differs from it considerably, though as yet not enough to make the two

¹ Pp. 224-225.

² See Gauntlett's “Phonetics,” p. 48.

dialects—American English and British English—mutually unintelligible. American English itself is beginning to split up into dialects. . . .¹

“These new dialectical differences are mainly observable in the spoken language. Literary English still maintains its unity everywhere, a few ‘Americanisms’ excepted, the differences of the spoken dialects being utilized in literature only for comic purposes, or to give what is called ‘local colour,’ the reproduction of the real dialect being generally only partial and often inaccurate.”

When this eminent authority says, “Educated American English is now almost entirely independent of British influence, and differs from it considerably, though as yet not enough to make the two dialects. . . mutually unintelligible” he is supplying us with a bit of stately humor. Certainly differences do exist, but the suggestion of mutual unintelligibility is amusing. We ought to make a distinction between college or university English and educated English. Travel and attention to one’s speech are as much parts of education, or culture, as formal schooling. Those of both countries who have had associations outside their own locality and social stratum and have profited from their opportunities have sloughed off many of their peculiarities. The speech of the truly “educated” in the one country closely approximates that of the same class in the other. The speech of southern England has long been the standard, and as exemplified by

¹ To many this would seem to be positively inaccurate. If American speech is changing at all it would seem to be in the direction of integration.

some of its users it may well continue as such, but it happens that these particular users are those whose speech resembles very much that of careful users of the language on the American side. This matter will again be alluded to. Let us meanwhile turn to an American authority. Webster continues, "The standard of English pronunciation, then, so far as a positive standard may be said to exist, is the usage that now prevails among the educated and cultured people to whom the language is vernacular; or, it might be better to say, the usage that would be most generally approved by them. On some points, it is true, good usage varies, but the pronunciation of cultured persons, wherever English is spoken, is substantially uniform, being marked by comparatively unimportant differences, especially if differences of intonation and emphasis be ignored." Here we have another point of view.

What should be the ideal? That our speech be free from peculiarities which in any cultured society attract attention, or detract attention from what we are saying to how we say it. There are those in England and America whose speech approximates this ideal. The English of the stage can well be pointed to with pride, although inconsistently with our definition, it does attract attention to the manner of utterance—not to any faults but to its singular beauty. It transcends definitions, as all art should. Professor Brander Matthews of Columbia University, a true American-English cosmopolite, puts the matter very well in his account of a dinner which he attended many years ago. Members of both nationalities were present, and as different

ones rose to speak the auditors carried no consciousness of the speaker's country, but only an interest and absorption in his message. The same writer cites the English of President-Emeritus Eliot of Harvard as an example of this pure English. And indeed it is a delight to hear President Eliot speak. Professor Francis G. Peabody is another who should be mentioned. The easy carrying power of his voice is an additional merit. Here in Japan some will be found who may be included among the elect.¹

Leaflets will be handed out which bear a table of *phonetic symbols* (those of Dent and Sons). These are to be pasted in the notebook. Explanations by the teacher will follow. The symbols are those selected by scholars of many nations as the most suitable standard for indicating the sounds of languages. As you have observed, the irregular spelling of English and the varieties of pronunciation of certain letters make the mastery of sounds and correct reading a very difficult task. In order that we may for a period have some good guide to the sounds these *symbols* will be employed (in connection with wall charts). It is not the intention to use them for a great length of time, but only during the initial period, while we are using the diagrams of the vocal organs (those of P. A. Smith), also to be distributed. Once we get the proper quality of the sounds we may discard the phonetic symbols, for we are forced to use the ordinary symbols and spelling in our reading. After drilling on the symbols we shall study

¹ For lists of words frequently mispronounced see Woolley's "Exercises in English," p. 133, and the same author's "Handbook of Composition," p. 219.

certain words and passages in phonetic transcription, without any previous reference to the ordinary spelling. Then, once having the sounds in mind, we shall subsequently turn to the ordinary spelling. Lessons in phonetic (or sound) spelling are chiefly a matter of the ear, and not of the eye. Indeed, as stated, there will be some phonetic transcriptions, but they will not come at the very beginning, and will be used as a test of ability to recognize sounds. Sometimes selections for transcription will be dictated to you; at other times you will do the work with the page before you.¹ A careful record of all such work should be kept in the notebook, in the same part with the chart, diagrams, etc. In Rowland's "Practical English," pp. 1-15, suitable exercises will be found (with only slight differences in notation). For problems of peculiar difficulty to Japanese students references should be made to the article on pronunciation by Mr. P. A. Smith, formerly professor in the Hiroshima Higher Normal School, which is given on page ~~47~~⁵².²

The following snatches should be observed as examples of phonetic transcription. Dent's "First English Book" and "English Sounds," and Jones's "The Pronunciation of English" supply plentiful material for class-room work.

¹ Students should be careful not to confuse the sounds of the letters and their names.

² Reprinted, by courtesy of Mr. Smith and Mr. George Gleason, from "Lessons in Conversational English, Series C," published by the Osaka Young Men's Christian Association. A few minor changes in the wording have been made.

Besides, the exercises already suggested, transcriptions, should be made from the class texts.³

ðe 'fɑ:ðə hæz 'tʃɪldrən. 'təm ənd henri ə hiz 'sanz;
ð 'gæɪlz ə hiz 'dɔɪtəz. ðe 'tʃɪldrən hæv ə 'mʌðə 'tu:;
ðei ə 'hə: [hær, hə(r)] tʃɪldrən. ðe 'gæɪlz ə 'nɒt hə
'sanz. From Dent's "First English Book," p. 156.

ðei ɔ:l gæðəd raund pi:tə || tɔ hiə | wɒt wəz ðe wiʃ
əv hiz hæ:t || bæt | fər ə lɒŋ taim | hi heziteitid || nɒt
bi:ɪð sætn | wɒt it wəz | himself | — | if ai tʃouz | tə
gou bæ:k tə mʌðə || hi ɑ:skt ət laɪst || kud ju giv
mi ʃæt wiʃ | — | From Ripman's "English Sounds,"
p. 54.

ðe 'hɪlz bi'jɒnd 'mɑ:ʃ 'ɡlen 'sent ði 'ɑɪnsə 'feɪntli
'bæk, "()wær 'ɑ: ju:?" ɑf 'lɪsnd. ðe 'wɪnd 'saɪd 'lou
in ðe 'fæɪz; 'ɔ:l wəz 'muə lænd' lounlɪnɪs ənd 'mɪdnait
'hʌʃ. From Jones' "The Pronunciation of English,"
p. 74.

ai hæd kɔ:ld əpən mai frend, mɪstə ʃə:lɒk homz,
wæn dei in ðe ɔ:təm əv last jɪə, ənd faund him in
di:p kɒnvɛseɪʃən wiθ ə veri staut, flɔ:rid-feɪst, eldəli
dʒɛntlmən, wiθ faɪəri red heɪə. Wiθ æn əpɔ:lɪədʒi fə
mai intru:ʃən ai wəz əbaut tu wiθdrɔ:; hwen homz
puld mi əbrʌptli intu ðe ru:m ənd klouzɪd ðe dɔə
bihaɪnd mi.

ju kəd nɒt pɒsɪbli hæv kʌm æt ə betə taim, mai
diə wɔ:tsn, hi sed kɔ:dʒəli.

"Adventures of Sherlock Holmes."

At times by the class; at times by the teacher (for the class to read).

PROFESSOR SMITH ON PRONUNCIATION

I. GENERAL HINTS

1. Pronounce *clearly*. No one should attempt to imitate the pronnnnciation of an American or an Englishman *exactly*, that is, to slur unimportant syllables, until he is perfectly familiar with the true and clear pronunciation of those syllables. This familiarity can be attained only after long practice, and hence has no place in the classroom of the earlier years.

2. Do not attempt to learn to speak too rapidly at first. "Haste makes waste."

3. Find out your special mistakes, and then learn how to correct them *one by one*. Do not try to do it all at once or the attempt will end in failure : take the mistakes one at a time.

4. Take the ones which are easiest to correct, first. Leave "l" and "r" till the rest have been well mastered.

5. Do not rely to any great extent upon your power of imitation. Learn the lip and tongue positions for the sounds and then train your ear to catch your own mistakes.

6. Note the *differences* between Japanese and English sound rather than their similarities.

7. Remember that *continual, unrelaxing* care, throughout the whole school course, in every class hour, is necessary in order to insure real success.

II. HINTS ON THE PRONUNCIATION OF
PARTICULAR SOUNDS

"w"—Be sure that the lips always move, that is, open, in pronouncing this letter. "w" does not stand for a real

sound, but only for a modification of the following vowel by this opening of the lips.

“wh”—Both of these letters should be pronounced at the *same* time, the one in the throat and the other with the lips.

“f”—The *upper lip* must *not* be used, and the sound must be *clear*. Press the lower lip against the upper teeth.

“th” and “—th” (voiced and voiceless “th”)—The tongue must be put between the teeth. (See general hints, 1).

“s” and “z”—Be sure that the end of the tongue is lightly touching the upper gums or the roof of the mouth.

“sh” and “zh”—The end of the tongue should be behind the lower teeth or gums, and the air must come out all along the top of the tongue.

“y”—Like “w,” this is not a real sound but rather only a modification of the following vowel, in this case caused by the downward motion of the tongue, so be sure that this downward motion is clear.

“ō”—This is really a diphthong, and during the first part of the practice the lips should be so far rounded that one can whistle with the lips in the final position. This is extreme, but is helpful in teaching lip-rounding.

“ēr”—In order to eliminate the “är” sound from this, close the teeth and pronounce the sound in that manner until the proper position can be maintained without this precaution.

III. HINTS ON THE PRONUNCIATION OF DIFFICULT COMBINATIONS

“ths ” and “~~th~~s ”—Allow no breath to escape between the two sounds and pronounce both *very clearly*, at least until due familiarity is attained.

“sm ” and “sp ”—Keep the tongue in position until the lips are closed for the second sound.

“pt,” “kt,” “gd,” “bd,” etc.—No breath should be allowed to escape between the two sounds.

“kw ” (qu) “tw,” etc.—Bring the lips to the “w” position before the breath is released for the first consonant.

“tr ” and “dr ”—Turning the tip of the tongue back more or less will *sometimes* help in eliminating the vowel sound which so often shows itself between the two consonant sounds.

“ch,” “j,” “ts ” and “dʒ ” (final)—Be sure that the final fricative sound is clear.

“hu ” (who)—There should be no sound between the lips at all. “h ” is a throat sound entirely.

“woo ” and “wō ”—The lips *must move* for the “w.”

“sē ” and “sī ”—This “s ” is the same as the “s ” in “sow ” or “sat.” If there is difficulty with these combinations pronounce the two parts separately as “s.....ee,” then bring them more and more closely together as, “s.....ee,” “s.....ee,” “s.....ee,” “s.....ee,” “s.....ee,” “s.....ee,” “s.....ee,” “see.”

“yē ” and “yē ”—The tongue must move for the “y,” but do not allow it to become like “ī.”

When the two sounds are not in the same syllable, the only precaution necessary is to be sure that each sound has its full value given to it properly.

However take special precautions in the case of "th-s" "s-th," "th-z" "z-th," "th-s," "s-th," "n-b," "n-p," and "n-m."

IV. SYLLABIC CONSONANTS.

These are "l," "n," and "m" in such position as in final "tle," "dle," "ple," "ble," "kle," "gle," "sle," "zle," "fle," "vle," "ten," (rotten), "den," (sudden), "zon," (horizon), "sen," (lessen), etc. together with "thm" and "zm," which are rather rare. In these cases there is no sound of any vowel between the consonant and the "l," "n," or "m" and hence this latter sound must be lengthened in order to make it clear. Thus, in general, this lengthening has the effect of practically making another syllable. The main precaution needed is, however, simply to see that the last sound is made *long* enough.

IV. THE DICTIONARY, SPELLING AND ETYMOLOGY¹

It is of the utmost importance that each student secure a good English-English dictionary. Webster's Collegiate Dictionary, Chamber's Dictionary, or the Concise Oxford Dictionary will be satisfactory. If the student wishes to use any other dictionary he should get the instructor's permission. There will be definite exercises in the use of the dictionary, involving the explanation of abbreviations and the finding of synonyms and autonyms,² the determination of etymologies, etc. Students will be expected to write compositions on selected words, giving their meaning, history, etymology, using them in sentences, and comparing them with words of slightly different meaning. In this connection it should be stated that students must keep in the notebook a glossary, or list of words (new words in this instance)—to be reviewed frequently and used in sentences.³ See the second following paragraph.

The use of the Japanese-English dictionary is discouraged. All higher school students are in possession of a

¹ Spelling matches in the lower classes will not be neglected.

² See Rowland, pp. 229-231.

³ A list of six hundred words most often used is issued by the Russell Sage Foundation.

sufficiently large English vocabulary to permit their using that as a foundation for building up their mastery of English in the natural way (cf. the remarks of Professor Palmer above)—the student must think more and more in English and attempt to dispense with the Japanese crutch. It is used sufficiently in translation work.

It is a useful exercise to study words relating to different subjects. They may best be studied in connection with the teacher's remarks on those subjects, and may be given by the teacher and placed in the notebook by students. The following list taken from Daly's "Advanced Rational Speller,"¹ pp. 70, 71, is an example :

Crystals, oxidation, brilliant, brilliancy, pneumatics, descend, whole, mechanical, unit, elementary, ammonium, previous, piece, observance, chloride, chlorine, Lavoisier, crystallization, mouths, moulds, add, neutralize, inodorous, indivisible, Priestley, necessary, resemble, thereby, latter, bichromate, arsenious, per cent, percentage, level, absorbs, occurred, circuit, chromium, flocculent, mortar, matters, nickel, divide, occurrence, erect, bleacher, manganese, cotton, color, colored, colorless.

A few rules are given which, if carefully followed, will be of assistance. Most words however have to be learned singly.²

1a. "Monosyllables, and polysyllables accented on the

¹ In this book other lists may be found—for mathematics, the sciences, history, languages and civil government. Dictation exercises involving these words may be given.

² Accuracy in copying the teacher's dictation will assist in improvement of spelling.

last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel."² *Plot, plot'ing, regret, regretting.*

Students should supply more examples with the aid of the teacher and put them in the proper place in the notebook.

1b. "Polysyllables not accented on the last syllable ending in a single consonant preceded by a single vowel do not double the final consonant before a suffix beginning with a vowel." *Benefit, benefiting.*

2. "A final silent *e* is dropped before a suffix beginning with a vowel." *Hate, hating.*

There are some exceptions :

"Words ending in *ge* or *ce* retain the *e* before a suffix beginning with *a* or *o* to preserve the soft sound. *C* and *g* are soft before *e*, but hard before *a* and *o*." *Courage, courageous, notice, noticeable.*

"Words ending in *ie* drop the *e* and change the *i* into *y* to avoid the doubling of the *i*." *Die, dying.*

Some other exceptions are *mileage, singeing, and dyeing.* Let the class suggest more.

3a. "*E* follows *c* when the sound of the diphthong is *ē*." *Receive, deceit.*

3b. "*I* follows all other letters than *c* when the sound of the diphthong is *ē*." *Chief, pierce.*

Weird and *seize* are exceptions.

4. "The final letter of a word or prefix is usually re-

² Rules are taken from Daly. Some rules, almost identical, may be found in Woolley's "Handbook."

tained before the same letter of a suffix or root." *Cruel, cruelly, similar, dissimilar.*

5. "Final silent *e* is retained before a suffix beginning with a consonant." See Rule 2. *Mere, merely, safe, safety.*

True, truly, due, duly, awe, awful, argue, argument are exceptions. The final *a* is in these words preceded by a vowel.

6. "Final *y* preceded by a consonant is changed into *i* before a suffix." *Busy, busily.*

But final *y* "before a suffix beginning with *i* is retained to prevent the doubling of the *i*." *Carry, carrying.*

7. "A prefix or suffix ending in *ll* generally drops, one *l* in derivative words." *All most = almost, use full = useful.*

8. "The prefixes *dis* and *mis* do not double the final *s* before a root." *Disappear, misapply, disappoint.* If the root begins with *s* it is retained. *Dissent, dissatisfy.*

9a. "The plural of nouns and the present singular (3d person sing. ind. only) of verbs are formed by adding *es* to the word whose final sound cannot coalesce with *s*." *Gas, gases, approach, approaches.*

9b. "The plural of nouns and the present singular of verbs ending in *y* preceded by a consonant are formed by changing *y* into *i* and adding *es*." *Ally, allies, empty, empties.*

9c. "The plural of nouns and the present singular of verbs ending in *y* preceded by a vowel are formed regularly," by adding *s*. *Day, days, monkey, monkeys.*

9d. Work out the rule from the following examples—*negro, negroes, folio, folios, tomato, tomatoes, oratorio, oratorios.*

Irregular plurals such as *foci* (*focus*), *synopses* (*synopsis*), *phenomena* (*phenomenon*) must be learned as they are met. They are affected by their Greek and Latin origin and retain their old forms. Some however are occasionally treated in ordinary fashion. Thus *indices* (*index*) is sometimes made *indexes*.

10a. "The possessive singular of nouns is formed by adding an apostrophe (') and *s* to the singular nominative." *Boy, boy's.*

10b. "The possessive of plurals ending in *s* is formed by adding an apostrophe only; the possessive of plurals not ending in *s* is formed by adding an apostrophe and *s*." *Jailers, jailers', men, men's, friends, friends'.*

10c. For the sake of euphony the possessive of some singulars ending in sound of *s* is formed by adding only an apostrophe." *Goodness, goodness' sake, Xerxes, Xerxes' army.* Some others are treated in different ways by different writers—*Adams' Express, Adams's Express, Jones' house, Jones's house, etc.*

Before leaving the subject of spelling I want to express my sympathy with the movement for spelling reform. Reference to the quotations already made from Webster and Skeat would seem to be convincing. However, objections are advanced. It is said that if English spelling is made phonetic now the pronunciation will run away from the spelling in the next century as it has done in the past. This position hardly seems tenable. Indeed gaps will

appear. But English speech is now so nearly uniform and the crystallizing forces are so strong that it seems unthinkable that such changes will occur in the near future as have appeared in the past. It would be easy, beides, to make the spelling follow the pronunciation pretty closely, for scholars are nowadays able to join their efforts in such matters. Let changes come, however, and still they will do only a small part of the damage which the present system works. Japanese, who use English so much, may fairly demand changes, just as they may demand the introduction of Romaji in the writing of Japanese. Spelling is a tool, and does not exist for beauty; the spoken language contains the real beauty, and improvements in spelling will not affect that. Those who cling to the "good old spelling" should bear this in mind.

ABBREVIATIONS¹

Knowledge of abbreviations is necessary. They should be studied in connection with maps (for geographical names) and dictionaries. Students should gather the common abbreviations from many sources and, supplementing these by the ones which the teacher suggests, place them in the notebook, in alphabetical order of course. The following list, under *S*, may serve as a suggestion:

S. (South; Sign; Signor; Santo; Saint), *s.* or *shil.* (shilling), *S. A.* or *S. Amer.* (South America), *Sat.* (Saturday), *Sax.* (Saxon), *S. C.* or *S. Ca.* (South Carolina), *sc.* (*scilicet.* namely), *Scand.* (Scandinavian), *sci.* (science), *Scot.* (Scotland), *Script.* (Scripture), *Sculp.* (Sculpture),

S. D. or *S. Dak.* (South Dakota), *S. E.* (Southeast), *Sec.* (Secretary), *sect.* (section), *Seismol.* (Seismology), *Sept.* (September), *seq.* (*sequente*, following), *Serb.* (Serbian), *Serv.* (Servian), *Serg.* (Sergeant), *S. L.* or *S. Lat.* (South Latitude), *Shet.* (Shetland), *sil.* (silver), *sin.* (*sine*, without), *sing.* (singular), *Skr.* (Sanskrit), *Slav.* (Slavonic), *So.* (South), *Sociol.* (Sociology), *sp.* (species or spelling), *Sp.* or *Span.* (Spanish), *specif.* (specifically), *sp. gr.* (specific gravity), *Sport* (Sporting), *Sq.* (Square). *ss.* (sections), *St.* (Saint ; Street ; Strait), *sub.* (substitute), *subj.* (subjunctive), *suff.* (suffix), *superl.* (superlative), *Supt.* (Superintendent), *Surg.* (Surgeon), *surv.* (surveying), *Sw.* (Swedish), *S.W.* (Southwest), *Switz.* (Switzerland), *syn.* (synonym or synonymous), *Synop.* (Synopsis or Synoptic), *Syr.* (Syrian or Syriac).

HISTORY OF ENGLISH ETYMOLOGY¹

The suggestions in "Practical English"² should be read before any attempt is made to understand the work in etymology. The fact that English contains different strands should be carefully noted, for it shows why we obtain profit from examining the sources of words. The following dates³ as given by Skeat in his "Primer of English Etymology" may serve as a basis for discussion in class.

¹ See section above on the Dictionary.

² See pp. 77-80 of Rowland's "Practical English." Mention will be made in class of the Latin and Danish incursions, which Rowland does not treat satisfactorily.

³ Cf. p. 132 of this volume.

450 (about)—invasion of England by Angles and Saxons.¹

600 (about)—introduction of Christianity among the Anglo-Saxons. The Celts had been previously converted.

9th and 10th centuries—invasions by the Danes.

1066—invasion by the Normans.

1400—spoken language now a mixture. Anglo-French no longer a separate spoken language. Beginning of borrowing of words from continental French (Central French).

Restoration Period beginning 1660—new impulse to the borrowing of French words.

1500 onward (the Modern Period)—Renaissance period, influx of Greek words, some new Italian words, English Expansion and various new words from different parts of the worlds, as India and the Netherlands. This borrowing has continued until the present day.

For general divisions of the history of the language the same author gives these :

Old English Period, 450—1200 (with three subdivisions).

¹ These invaders brought some Latin words and found the native Celts already in possession of others, which they had learned from their earlier conquerors the Romans. Skeat says, "It is also worth while to say here, expressly, that Latin is a language from which English has borrowed at nearly all dates, from the fifth century, down to the present time." It should be remembered that Latin was once (in the Middle Ages) the "English of Europe."

Middle English Period, 1200—1500 (with three subdivisions).

Modern English Period, 1500— (Tudor or Elizabethan English, 1500—1600, and Modern English, 1600—).

It should be noted that several dialects have existed and do exist—Northumbrian, Mercian, Wessex (Northern, Midland, Southern),—and minor varieties—Lancashire, Yorkshire, Cockney, etc.

The following extract from the Prologue to Chaucer's "Canterbury Tales,"¹ spelled with the symbols modified to those now used, will give some idea of the changes in the language.

"Whan that Aprille with his shoures soote
 The drought of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zephirus eek with his swete breeth
 Inspired hath in every holt and heeth
 The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours y-ronne,
 And the smale fowles maken melodye,
 That slepen al the nyght with open eye,
 So priketh hem nature in hir corages:
 That longen folk to goon on pilgrimages,
 And palmers for to seken straunge strondes,

¹ 14th Century.

This passage will be studied under the teacher's direction.

Those students who are studying a play by Shakespeare and Palgrave's "Golden Treasury" will be able to make further comparisons.

To ferne halwes couthe in sondry londes ;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The holy blisful martir for to seke,
 That hem hath holpen whan that they were seke."

A digression here is justified in order that a few remarks may be made on the subject of language in general. Logically it should precede the previous section, but practically it may as well come here as elsewhere.

ORIGIN AND DEVELOPMENT OF LANGUAGE

I quote from Sweet's "New English Grammar," volume I, "Language begins with associations between sounds and ideas. These associations may be of various kinds. The most obvious kind is that seen in IMITATIVE words, such as *cuckoo*, *buzz*, *hiss*. We have another kind of association in SYMBOLICAL words, such as the Latin *bibere* 'to drink,' where the lip consonant *b* symbolizes the action of the lips in drinking. We have also INTERJECTIONAL words, such as the Old English *feond* 'enemy'—whence the Modern English *fiend*—which was originally formed from an interjection of dislike similar to *pah!* or *fie!* So also the pronoun *me* and the words, *mamma*, *mother*, all seem to be made up with the consonant *m* because it is easiest, and the one first uttered by infants. But there is so little natural connection or resemblance between sounds and ideas that we may be sure that when language first arose, the names given to things

[substance words], attributes, etc. [note phenomenon or predicative words], often had very little connection with what they meant, and that the connection was often almost a matter of chance. But there must always have been *some* connection—some association.”¹ Gesture must have played an important part in early speech. Gradually roots became established (see *pet* below), very vague in their meaning, the formation of stems followed and brought a new degree of definiteness of meanings by their union of verbal and pronominal roots (note Latin stem *agro*, meaning, vaguely, “field,” from *ag* + *ro*), and then what we know as words arrived on the scene (*agro* is seen in Greek ἀγρονόμος, *agronómos*, meaning “inhabiting the country,” and in Latin *agricola*, “farmer” or “field-cultivator.”). Finding certain forms in several different words, of the same or of different languages, we reason back that they must once have existed separately, even though we have no visual proof of their having done so. The processes of composition and inflection playing on the stems have given a wide variety of forms. Composition gives us not only the results specified but also compound words. Our actual knowledge of the development of the language family of which English is a member however goes no further back than the stage in which the languages were inflected. “The phenomenon of inflection consists in the addition to stems of certain suffixes which so limit the application of the stems in various ways, that they are capable of combining syntactically in sentences to express all those

¹ p. 192.

distinctions of time, place, action, existence, manner, description and the like, which we include under the grammatical terms of *parts of speech, mood, tense, gender, active, passive*, and the rest."¹ These grammatical categories, corresponding to logical categories, appeared, various

¹ English is now in a stage of losing inflections, "the destruction of a scaffolding that is useless after the building is finished, or—to change the figure—a short cut adopted instead of a roundabout road when the landmarks are so well known that there is no fear of losing one's way." A somewhat rigid order of words results. Two points suggested by Greenough and Kittredge in "Words and Their Ways in English Speech" are of interest in this connection. "A curious tendency of our language is that of making virtual new compounds of verbs and prepositions without actual union" (for example, He is to be *reckoned with*, This fact should not be *lost sight of*). Again, "The almost entire loss of inflections in English has brought about a curious result in the possibilities of our language, namely, the free interchangeableness of verb and noun. . . . So long as inflections exist a verb must be distinguished from a noun by some termination." Examples can readily be supplied by students. "We are not so free in using verbs as nouns, as in using nouns as verbs. Our inclination is rather to have recourse to derivation by means of nominal suffixes (as in *starvation* from *starve*, and the countless noun-formations in *ing*), or to employ a ready-made synonym from our enormous stock of borrowed words (as to *climb, ascent; to break, fracture*). Thus every part of our complicated vocabulary works together in perfect harmony in the expression of thought in all its varieties."

Those who are interested in going into the general features of the Teutonic languages, the Anglo-Saxon in particular, should consult Webster's New International Dictionary, p. xxii, where the following subjects are treated: progression of mutes, variation of vowels (ablaut, as in *sing, sang, sung, song*, and umlaut, as in *man, men, mouse, mice*), numbers, genders, cases, declensions, voices, moods and tenses, persons and numbers, and verbs of primary and secondary (or strong and weak) inflection.

processes began to work, such a changes in sound, meaning, and grammatical function. Families of languages arose, divisions and unions of languages took place, and the complex arrangement of dialects, class and use strata, literary and colloquial language came into existence.¹ In this last connection we should note that "all literary forms

¹ The book by Greenough and Kittredge cited above gives a most fascinating account of the development of language, with special reference to English. Anyone who wants easy reading on such subjects as the following, and wants to discover hidden treasures should read this book—the Origin of Language, Language is Poetry, Learned Words and Popular Words, Learned Words become Popular, Technical or Class Dialects, Slang and Legitimate Speech, The Literary Language, The Latin in English, Fashion in Language, Complexity of the English Vocabulary, Unity of the English Vocabulary, Cognates and Borrowed Words, The Development of Words (Roots, Stems, Inflection, Derivation, and Composition), Fossils, The Conventional Character of Language, Generalization and Specialization of Meaning, Special Processes in the Development of Meaning (Radiation, etc.), Transference of Meaning, Degeneration of Meaning, Euphemism, Hyperbole or Exaggeration, Folk-Etymology (and its dangers), Doublets and Homonyms, Words from the Names of Animals, and Words from Places or Persons. An excellent bibliography is found in the Appendix. The book should appeal to everyone, so numerous and varied are the words cited—everyone can feel that *his* vocabulary is concerned. The authors' method is impeccable—they establish connections and relations and give us the real knowledge mentioned on page 36. Let the reader examine only two pages, 148 and 149, and he will need no further inducement. Even the index is interesting, as the following citations will show: Greek—slang in, English words from, in the language of science, in philosophy, in medicine, Arabic words from, idiom in English, middle voice, religious ceremonial. euphemism in; Language—origin of, natural rhythm of, in poetry, cultivated and uncultivated, technical and class dialects, women's slang, secret, conservatism and innovation, literary language and dialect, fashions in speech,

which differ from the contemporary spoken language are really fossilized colloquialisms of an earlier period." Some languages have fallen by the wayside—"a very strong influence of one language on another generally ends in the complete extinction of the weaker one, so that a great many of these strongly mixed languages have perished without leaving any permanent record."

It is interesting to observe that language is poetry in its origin. "It is a familiar fact of literary history that good poetry always precedes good prose in the order of development."¹ The rhythm of language is poetic in its nature, and our vocabulary has a remarkably metaphoric character. Different minds are always putting a new dress on old words. Two examples of differentiation of a root taken from "Words and Their Ways" are to the point:

"Latin *penna*, 'a means of flying,' 'a wing,' 'a feather,'—whence, through the French, the English *pen*, originally applied to a quill used for writing, but now extended to other devices (steel pen, gold pen, stylographic pen, etc.)."

"Petulant, butting,' (as goats do), 'attacking,'—then figuratively, for 'ill-humored,' 'irritable.'"¹ These and six others (Gk. *ptôsis*, impetus, appetite, repeat, petition, competition) are from the Indo-European root *pet*, signify-

families of languages, language and race, language of a people given up, machinery of, variety and consistency, petrification, conventional character, stoic theory of, euphemism, hyperbole, confusion in, choice of words, comparative grammar, English, literary, magic, meaning, sprachgefühl, words.

¹ Greenough and Kittredge, *op. cit.*, p. 4.

ing "rapid motion across the field of vision." Anyone who observes the mixed figures of speech to be heard frequently will not doubt that poetry inheres deeply in language, or that it is the primary "mode" of language.

The following table, compiled from the text of pages xxi-xxii of Webster, should give beginners some notion of the magnitude of the linguistic field.

LANGUAGES AKIN TO THE ENGLISH.

Indo-European Family.	{	Teutonic.—(German, High and Low (Frisian, Anglo-Saxon, etc., Dutch, Swedish, Norwegian, Icelandic, Danish, etc.	Aryan.
		Indic.—(Sanskrit, Pali, Bengali, etc.)	
		Iranian.—(Avestan, Old Per- sian.)	
		Slavic. (Slavonic).	
		{ East and South Slavic (Rus- sian, Ruthenian, Bulga- rian, Servian, etc.)	
		{ West Slavic (Polish, Czech or Bohemian.)	
		Baltic.—(Lithuanian, Lettish, Old Prus- sian.)	
		Hellenic (Greek).—(Greek dialects—old Ionic, Aeolic, Doric, New Ionic, Attic, modern Greek).	
		Italic.—(Oscan, Umbrian, Latin, whence the Romance languages, Italian, Spanish, Portuguese, Provençal, French, Roumanian.)	
		Celtic.—(Continental Gaulish, Gaelic-Irish, Erse, and Manx-Welsh, Cornish.)	

LANGUAGES NOT KINDRED TO THE ENGLISH.

Ural-Altaic { Languages of the Manchus, the Mon-
 Family. { gols, the Turks, the Magyars, the
 (Turanian). { Finns, etc.

Dravidian {
 Family. { Tamil, Telugu.

Semitic Family. { Hebrew, Syriac, Arabic, Ethiopic.

Iberian Family. { Preserved in Basque or Biscayan.

These languages should be placed on the map in their respective areas, care being taken not to confuse them in time.

We are now ready to concentrate our attention on roots and prefixes in present use in English. First glance again at Rowland's "Practical English," pp. 79-80. In addition to the roots mentioned on those pages there are many others of importance (see below). Most of the commoner suffixes are known to students entering the higher school, but the prefixes are more of a problem. So there is given a list of Latin and Greek and Anglo-Saxon prefixes together with Latin and Greek roots. These should be read over carefully, the student seeing how many he can recognize. It would be a mistake to try to master them at once. They may serve as a reference list for use in connection with the reading texts. Or they may be studied a few at a time, the members of the class trying to find many words containing each, or receiving from the teacher illustrative sets of words (to be copied in the notebook), and trying to determine the form and meaning of the prefixes or roots without reference to the text. They are to be studied *as*

English, and not as Latin or Greek or Anglo-Saxon.
The forms are freely rendered.

A.—LIST OF PREFIXES.¹

ANGLO-SAXON.	LATIN.	GREEK.
<i>a</i>	<i>a, ab, or abs</i>	
<i>a</i>	<i>ad (ac, af, ag, al, an, ap, ar, as, at)</i>	
<i>al</i>	<i>am, amb</i>	<i>amphi</i> <i>a, an, am</i> <i>ana</i>
	<i>ante or anti</i>	<i>anti, ant</i> <i>apo</i> <i>arch</i> <i>auto</i>
<i>be</i>	<i>bene</i> <i>bi, bis (cf. Gk. di)</i>	
<i>by</i>	<i>circum, circu</i> <i>cis (cp. trans)</i> <i>con (co, cog, col, com, cor)</i> <i>de</i>	<i>cata</i>
	<i>dis, di, dij</i> <i>duo</i>	<i>di</i> <i>dia</i>

¹ These lists are based chiefly on Dent's "an Epitome of English Grammar," pp. 47-69, and Skeat's "Concise Etymological Dictionary," pp. 624-646.

ANGLO-SAXON (CONT.)	LATIN (CONT.)	GREEK (CONT.)
<i>en</i>	<i>e, ex, ef</i>	<i>dys</i> <i>ec, ex</i> <i>en, em</i> (2 meanings) <i>epi</i> <i>eu</i>
<i>for</i> <i>jore</i> <i>forth</i> <i>gain</i>	<i>extra</i>	
<i>in</i>	<i>in, il, im, ir</i> (cf. Gk. <i>en</i>) <i>inter</i> <i>intro</i> <i>juxta</i> <i>male, mal</i>	<i>hemi</i> <i>hetero</i> <i>homo</i> <i>hyper</i> <i>hypo</i>
<i>mid</i> <i>mis</i>	<i>mis</i> (not A.S. <i>mis</i>)	<i>meta</i>
<i>n</i> (note L. <i>nefarious</i>)	<i>multi</i> <i>non</i> <i>ob</i> (<i>cc, of, op</i>)	<i>mono</i>
<i>off</i> <i>out</i> <i>over</i>	<i>per</i> or <i>pel</i>	<i>peri</i> <i>phil</i>

ANGLO-SAXON (CONT.)	LATIN (CONT.)	GREEK (CONT.)
	<i>post</i>	<i>poly</i>
	<i>pre</i>	
	<i>preter</i>	
	<i>pro</i> or <i>por</i>	<i>pro</i>
		<i>pros</i>
		<i>proto</i>
	<i>re</i> or <i>red</i>	
	<i>retro</i>	
	<i>se</i> or <i>sed</i>	
	<i>semi</i>	
	<i>sine</i>	
	<i>sub</i> (<i>suc</i> , <i>suf</i> , <i>sug</i> , <i>sup</i> , <i>sus</i>)	
	<i>subter</i>	
	<i>sur</i> or <i>super</i> (cf. <i>Gk. hyper</i>)	
<i>to</i>		<i>syn</i>
	<i>tra</i> or <i>trans</i> (cf. <i>Fr.</i> <i>tre</i> or <i>tres</i>)	
	<i>tri</i>	<i>tri</i>
	<i>ultra</i>	
<i>un</i> (cf. <i>Gk. a</i> and <i>L.</i> <i>in</i>) also a second meaning	<i>un uni</i>	
<i>under</i> (cf. <i>Gk. hypo</i> and <i>L. sub</i>)		
<i>up</i>		
<i>with</i>		<i>vice</i>

Those prefixes indicating numbers may be separated from the others in regular order.

B.—LIST OF ROOTS (AND STEMS).¹

1. Latin.—*ac, aed, aequ, aestim, ag, alb, al, al, alt, am, ambul, ang, anim, ann, apt, aqu, arm, art, asper, audi, aug, aur* (two words), *avi, barb, barr, bass, bat, bell, bib, bon, brev, caball* (caval), *cad, caed* (cide cise), *camp, cand, cant, cap* (two different words) (*capt*), *carn, car, cast, ced* (cess), *cent, cert, circ, civ, clam, clar, cliv* (*clin*), *col* (*cult*), *cor* (*cord*), *corn, coron, corp, crass, crea, cred, cresc, cruc, cumb, culp, cup, cur, curr, damn, da* (*do* and *don*), *decem, deut, deus, dexter, dic, die, dign, doe, dol, domin, duc, duo, dur, err, es* (ess), *exter, fac* (two words) (*facil*), *fa* (cf. Gk. *phra*), *fer, ferr, fid, fig* (*fix*), *fig* (*fig*), *fin, firm, flagr, flect, flig* (*flict*), *flos* (*flor*), *flu, fol, form, fort, frang* (*frag*), *fratr, fric, front, fug, fund* (two words) (*fus*), *gel, gen, ger* (*gest*), *grad* (*gress*), *grand, gran, grat, grav, greg, gross, hab, haer* (*haes*), *her, hom, hort, horr, hosp, hum, ign, imper, insul, integ, i* (*it*), *jac* (*ject*), *jud, jug* (*junc*), *jur, lab* (*lap*), *labor, lav, lax, leg* (two words) (*lect*), *lev, liber, libr, ling, linq, liqu, litera* ; *loc, long, loqu* (*locu*), *luc, lud, mag-n, mal, mand, man*, (two different words), *mar* (*mas*), *mari, mater* (*matr*), *medi, mel, memor, mens* (*ment*), *mend, mere, met* (*meus*), *migra, milit, min, mir, misc, mitt* (*miss*), *mod, moll, mont, mor* (*mort*), *mov, mun, mut, nasc* (*nat*), *nect* (*nex*), *nega, noc, nomen, not, nov, nub* (*nup*), *numer, nunc, nutri, ocul, opt, opus* (*oper*), *orb, ord, ori, orn, os* (two different words) (*or*), *pact, par, part, pater* (*patr*), *pat* (*pass*) (two different words), *pauper* (*pov*), *ped, pell*

¹ In some cases more than mere roots are given.

(*puls*), *pend* (*pens*), *peri*, *pet*, *pi*, *plac*, *plant*, *plan*, *ple*, *plir* (*plex*), *pon* (*pos*), *popul*, *port* (two different words), *poss* (*pot*), *prec*, *prehend*, *prim* (*press*), *prim*, *priv*, *prob*, *propri*, *pugn*, *pung* (*punct*), *pur* (*purg*), *quest* (*quire*), *quad* (*quat*), *quiet* (*quie*), *rad* (*ras*), *radi*, *rap*, *reg* (*rect*), *rid* (*ris*), *riv*, *rog*, *rot*, *rub* (*rud*), *rupt*, *sac*, *sal*, *salu* (*salv*), *sap*, *sat*, *scend*, *sci*, *scrib* (*scrip*), *sec*, *sed* (*seas*), *sem*, *sent*, *sequ*, *serv*, *sever*, *sign*, *simil*, *solid*, *sol* (two different words), *solv* (*solu*), *son*, *sort*, *spers*, *spec* (*spic*), *sper*, *spir*, *spond* (*spous*), *sta* (*sist*), *string* (*strict*), *struct*, *suad* (*suas*), *tabl* (*tabu*), *tac* (*tic*), *tang* (*tact*), *teg* (*tect*), *temp*, *temper*, *tend* (*teus*), *ten* (*tin*, *tain*), *tenu*, *termin*, *terr* (two different words), *test*, *tex*, *tim*, *ting* (*tinct*), *tol* (*lat*), *tort*, *tract*, *tres* (*tri*, *ter*), *tribu*, *trud* (*trus*), *tum*, *turb*, *umbr*, *und*, *urb*, *ut* (*us*), *vade*, *vag*, *val*, *vall*, *van* (*vain*), *vap*, *var* (two different words), *vas* (*ves*), *vend*, *ven* (*vent*), *ver*, *verb*, *verg*, *verd*, *vert* (*vers*), *vest*, *veter*, *via*, *vid* (*vis*), *vig*, *vinc* (*vic*), *viv* (*vit*), *voc* (*vox*), *vol*, *volv* (*volt*), *vov* (*vote*), *vulg*.

2. Greek.—*ag*, *aesth*, *all*, *arch*, *aster* (*astr*), *bio*, *bol*, *gam*, *gen*, *ge*, *quo*, *graph*, *derm*, *erg*, *hedra*, *heli*, *thea* (*theo*), *them*, *the*, *idio*, *sta*, *caust* (*caut*), *centr*, *clim*, *crat*,¹ *cris* (*crit*), *crypt*, *lep* (*lem*), *log*, *metr*, *onoma* (*onym*), *optic*, *path*, *paus* (*pos*), *petr*, *pen*, *pyr*, *scept* (*scop*), *stroph*, *tox*, *ton*, *trop*, *hydr*, *phan*, *phon*, *cart*, *chron*, *od*.²

A good exercise is the finding of words in the same category—equivalents, for instance, of such words as *long*, *wide*, *thick*.

¹ This is a suffix.

² Words from Arabic, Italian, and other languages may be observed as they appear in the reading exercises. Lists will be found in Skeat.

V.—PUNCTUATION.¹

It has too often been evident that students are unable to punctuate exactly and intelligently. The exercises given below should tend to cultivate the habit of punctuating correctly. Even more examples than are given here will be supplied by the teacher.² Dictation, both familiar and unfamiliar, may be given from the reading text for punctuation, comparison then being made with the opened book.

To punctuation all the dulness and distastefulness of early study still cling. But we should forget that it is a task; it is an opportunity, the passage-way to a larger freedom of expression. Facility in punctuating assists one's thinking and permits confidence in composition. Let us note the ideas of some masters. Professor Arto Bates, speaking of writers, says, "Punctuation is the thermometer of professional exactness." Again, "A writer should as clearly mean his commas as he means his nouns or his verbs; and nothing but a slovenly habit of mind

¹ I owe a great debt to Woolley's "Handbook," which I have followed in the two succeeding sections. Many changes have been made, especially in the examples. Material resembling that of Section V. will be found in Gardiner, Kittredge, and Arnold, "Elements of English Composition," pp. 392-98.

² See Rowland's "Practical English," pp. 62-64.

will allow any student to go on flinging in commas at haphazard, and bestowing upon the reader a semicolon or a period as an excuse for taking breath. To lie by the use of a comma is no less morally wrong than to lie by the use of a substantive. Indeed, as being more sly, it is perhaps worse."¹ In "Elements of English Composition" punctuation is defined as "a device for indicating to the eye the pauses and the modulations of the voice which do so much to make spoken language intelligible and expressive. It is an imperfect device, to be sure, for no system of 'points' can represent the infinite variety of these phenomena; but, such as it is, it assists the reader considerably and must therefore be carefully attended to . . .

. . . You should form the habit of punctuating your sentences as you write, in order to make them more easily intelligible. If you try to imagine how each sentence would sound if you were speaking, you will do this almost unconsciously."² The same point is mentioned by Professor Barrett Wendell in his masterly "English Composition," a book replete with stimulating and suggestive ideas. "I have tried to discover some general principle beneath the practice—the manifold forms of good use—now in vogue. I do not feel completely satisfied with the form which the principle I find there takes in my mind; but at all events, it has proved suggestive. In spoken discourse, vocal emphasis and pauses indicate where we

¹ "Talks on Writing English," Second Series, p. 226.

² Pp. 299-300. A preliminary exercise in the punctuation of a dictated passage will lend reality to these remarks. The teacher will read the passage several times.

wish the hearer's attention to centre. In written discourse addressed solely to the eye, such emphasis is impossible. Some substitute is necessary, otherwise no one word, no one part of a composition, appears any more significant than another. The crude substitutes—italics, capitals, and the like—prove in practice too crude. Good use, then, has fallen back on punctuation, whose function, very generally stated, is to do for the eye what emphasis does for the ear,—to group separately those words and thoughts which from the purpose in hand should be separately grouped; and so far as the good use which governs the order of words will permit to arrest the eye for an instant on those words on which it is desirable to arrest the attention.”¹

I.—THE PERIOD (.).

Use the period—

(1) “After a complete declarative or imperative sentence.”²

(2) “After an abbreviated word or a single or double initial letter representing a word; as *e.c.*, *viz.* (for *L. videlicet*), *Mrs.*, *i. e.* (for *L. id est*), *e. g.* (for *L. exempli grata*), *LL. D.* (Doctor of Laws, Doctor Legum).

II.—THE COMMA (,).

Use the comma—

(1) “To set off a substantive used in direct address.”

I know, *Mr. Lewis*, what you want.

This, *John*, is the building in which I have my office.

(2) “To set off appositives.”

I went to Tokyo, *the capital of Japan*.

The largest university, *that in Tokyo*, is not yet fifty years old.

¹ Pp. 82-83.

² For grammatical terms see the explanations in the next section, which may very well precede this in the order of lessons.

However in some cases where the appositive is an integral part of the word it accompanies no comma is needed.

My friend the gardener paid me a visit yesterday.

Petrograd is name for Peter the Great.

The word *happy* is an adjective.

The expression "It's up to you" means that you must make the decision or perform the act in question.

Commas in these sentences (except in the last) would be misleading. Where the appositive is purely descriptive (non-restrictive) commas are needed. When the appositive is restrictive commas are not needed (see "Clause" in the section on Grammatical Terms).

Punctuate—

Henry the Eighth was the father of Queen Elizabeth

Frederick the Great for a time was the friend of Voltaire

Patrick Henry an Irishman was a great Revolutionary hero

Thomas Jefferson the third President of the United States was a Virginian

(3) "To set off absolute phrases."

The ship's boiler being broken, we could not leave Shimonoseki for Fusan

To speak the truth, none of us was able to answer the teacher in English.

(4) "To set off a geographical name explaining a preceding name."

Salem, Massachusetts, is older than Salem, Oregon.

Manchester, England, is larger than Manchester, New Hampshire.

(5) "To separate co-ordinate clauses connected by one of the simple conjunctions."¹ In which, if in any, of the following sentences should the comma be used.

Baseball is good exercise for students who wish to grow strong.

Baseball is good exercise for students who play it grow story.

He is a good ball-player but he is poor in his studies.

The pitcher threw the ball after a long wind-up.

You may go or you may stay, just as you like.

We rang the bell and all the students came in.

¹ Name the simple conjunctions.

(6) Read the following sentences und place in the notebook your statement of the rule for the use of the comma in them."¹

If I can, I well translate this article for you.

I will translate this article for you if you if I can.

(7) "To indicate every distinct pause within a sentence, except the pauses for which other marks of punctuation are appropriate."

(8) To indicate separation between any sentence-elements that might, in reading, be misunderstood if there were no comma.

Punctuate—

On the gravel path leading to the school steps were heard.

They have many games to play, and bosides their school work is easy.

(9) Note the following sentences and state the rule (notebook).

He is a faithful, sincere friend.

See that big white horse.

They bought a tiny steam engine.

This large, healthy boy is only twelve years old.

Punctuate—

His weak limp hand fell by his side.

The young piano master was very tall.

The studious scholarly professor was not a very good teacher.

(10) In a series of works, phrases. or clauses a comma should precede the conjunction. "The practice of omitting the comma before the conjunction is illogical and is not favored by the best modern usage."

Punctuate—

We sell Ford Packard Buick ond Oakland automobiles—four makes.

Our work in English is to learn to read to write and to speak.

That he is an able man that he has served his country well and that he deserves credit I do not deny.

(11) Study these sentences and the subsequent remarks.

Our Parliament building. *situated in Tokyo*, is a brick building.

Viscount Ishii, *who went to America in 1917*, is a leading statesman, of Japan.

That school, *which I attended some years ago*, is called, in Japanese Chu Gakko.

¹ Again the student may be reminded that this text and the notebook are to be parallel in their arrangement, as far as is possible.

The fire, *watched by many agitated spectators*, blazed on fiercely.

The phrases and clauses italicized are set off by commas because, although they relate to the preceding nouns, they are felt to be merely added to the main assertion of the sentence and to be unnecessary to the essential idea. In reading, the pause and the inflection of the voice indicate the relation adequately. Such phrases and clauses are *non-restrictive*.

The house *in that field* belongs to a farmer.

Every student *who takes exercise* can improve his health.

Any man *who lies* is dishonest.

The phrases and clauses italicized are not set off by commas from the nouns which they modify because they are felt to be *restrictive*, that is, necessary to complete the sense of those nouns.

Relative clauses are thus divided into two classes, restrictive and non-restrictive (sometimes called descriptive). Woolley's note on this subject is helpful—

To determine whether a given phrase or clause is restrictive or non-restrictive, the following test may be used: If the main assertion of the sentence has the same meaning when the phrase or clause is omitted as it has when the phrase or clause is present in the sentence, the phrase or clause is non-restrictive; if the omission of the phrase or clause changes the sense of the main assertion the phrase or clause is restrictive.

Thus in the sentence, "The house *in that field* belongs to a farmer," the phrase "*in that field*" is necessary if the sentence is to make good sense,—it is restrictive; but in the sentence, "Viscount Ishii, who went to America in 1917, is a leading statesman of Japan," the clause "*who went to America in 1917*," is not necessary to the main assertion of the sentence, which is "Viscount Ishii is a leading statesman of Japan." The clause when set off by commas is non-restrictive. If there were several leading statesmen in Japan called Viscount Ishii the clause would be restrictive, that is, necessary to prevent misunderstanding, and would not be set off by commas.

Compose several sentences to illustrate the use of commas with restrictive and non-restrictive phrases and clauses.

(12) Observe that both of the following punctuations are correct.

Oh, see ; there is an aeroplane.

Oh ! see ; there is an aeroplane.

(13) Formulate the rule for the punctuation of these sentences (with regard to the use of the comma after the introductory verbs).

He said, "It is warm to-day."

She remarked that she liked Japanese food.

He remarked, "That is a large aeroplane."

My employer observed, "You are late this morning."

(14) Which punctuation is correct ?

At the school there is a playground.

or

At the school, there is a playground.

Here we see the connection between punctuation and pauses in reading. No pause is necessary in reading this sentence and so the comma should not be used. Guard against the use of commas where they are not necessary.

In which of the following sentences should the comma be used ?

The captain said that the game was very close.

They asked me how I liked the play.

He said "Can you tell me the way to the station ?"

She investigated to see why such an accident had been possible.

(15) "Clauses of a compound sentence that are not joined by conjunctions may be separated by commas when the clauses are short, have no commas within themselves, and are closely parallel in substance and form." (Note the parallelism in the predicate of this rule.)

The rifles spat, the sabers clanked, the cannon roared.

For the sake of emphasis it is better in each case to make one sentence of the three clauses than to make three separate sentences, as a reading of these examples aloud will show. Aside from cases of this kind, however, the use of a comma at the end of a grammatically complete assertion that is not joined to the following assertion by a conjunction is an inexcusable fault in writing. Punctuate the following.

He has been made lieutenant-colonel such a position carries very great responsibilities.

The rain was very heavy this was the cause of the delay.
It was a nice day so I went to the park.

III.—THE SEMICOLON (;).

Use the semicolon—

(1) “Between clauses of a compound sentence that are not joined by a conjunction.” Punctuate—

It is a nice day so I have come to the park.

It rained very hard this was the cause of the delay.

(2) “Between clauses of a compound sentence that are joined by one of the conjunctive adverbs *so, therefore, hence, however, nevertheless, moreover, accordingly, besides, also, thus, then, still, and otherwise.*”

Wrong: He told me not to go, nevertheless I did as I pleased.

Right: He told me not to go; nevertheless I did as I pleased.

Wrong: It is a nice day, so I have come to the park.

Right: It is a nice day; so I have come to the park.

Distinguish between conjunctive adverbs and the simple conjunctions, *and, but, or, and for.* Note the following sentences.

The umpire gave the signal, and the game began.

The umpire gave the signal; then the game began.

(3) “To separate two more co-ordinate members of a simple or complex sentence when those members, or some of them, have commas within themselves.” Complete the punctuation of the following sentence.

The story said that the ship was ready to sail that the young prince, who was named Theseus, had gone aboard and that his father had bade him a sad farewell.

(4) Clarity demands a comma in the following complex sentence. Supply it in the proper place.

When we go in swimming we have diving and racing and loud shouting indicates our pleasure.

IV.—THE COLON (:).

“The colon should be used after a word, phrase, or sentence constituting an introduction to something that follows, such as a list or an extended quotation.” Punctuate.

We have four studies Latin history mathematics and logic.

Wilson in his inaugural speech said [a long quotation follows].

The proposition was this. I should run the business for five years and receive one-third of the profits.

The explanation of the delay was as follows the servant had not known that his master was out and supposing that he would soon come to his study did not announce the caller but simply asked him to wait.

I ask four things that you reduce your fees that your agent make an apology that you make improvements in the property and that a new contract be drawn up.

V.—THE QUESTION MARK (?).

In which of the following cases do you think the punctuation (with reference to the question mark) is correct? Explain.

He asked why we came?

He asked, "Why have you come?"

He asked why we came.

The hero of the story was born in 96 B.C. (?)

He made some very ugly remarks. Then one of us said to him, "After your kind (?) remarks we have no further need of your company."

Use the question mark after a direct question but not after an indirect question; the question mark within parenthesis is properly used only in serious compositions, such as historical works, where a fact is really in doubt. Its use as a notice of humor or irony is childish.

VI.—THE DASH (—).

Use the dash—

(1) "When a sentence is abruptly broken off before its completion."

If the knife is old—by the way, did I return the knife which I borrowed of you last month?

When he comes—but I forget that you said he could not come.

(2) "After a comma, to increase the separation slightly."

Only one thing was wanting—a boat.

(3) "As a substitute for parenthesis marks."

He solved the problem—you will not believe me—in ten minutes.

(4) State the reason for the use of the dash in the following sentences.

If you go to bed early, get up early, never loiter, or trifle; always use your spare time profitably—if you do all this you will be a happy man.

To see Rome, to stand on the site of the ancient world-capital, to ponder there over the heroes of old—this was my ambition.

“Do not use dashes indiscriminately, where commas, periods, or other marks of punctuation belong.”

VII.—PARENTHESIS MARKS ().

(1) “When a sentence contains matter set off by parenthesis marks, a comma, a period, or other mark of punctuation belonging to the part before matter, should be placed after the second parenthesis mark, not elsewhere.” Which of the following sentences is properly punctuated?

When Salem (in Oregon), where my friend lives, was founded the other city of that name (in Massachusetts) was already very old.

When Salem (in Oregon), where my friend lives, was founded the other city of that name in Massachusetts was already very old.

(2) “Do not use parenthesis marks to enclose a letter, number, or symbol, unless it is used parenthetically.”

Correct—The diphthong *oi* is written **ɔɪ** in modern phonetic symbols

VIII.—BRACKETS [].

“Square brackets, [], are used to enclose a word or words interpolated in a quotation by the person quoting. Words enclosed in parenthesis marks, (), occurring in a quotation, are understood to belong to the quotation; words enclosed in brackets, [], are understood to be interpolated by the writer quoting.”

“The Tokyo Station,” says the Japan Year Book, “stands near the Imperial Palace [completed in the Meiji Era] in the central part of the city.”

“For your assistance [in helping during a severe illness] I thank you heartily,” said the visitor.

IX.—QUOTATION MARKS (“ ”).

(1) “Use quotation marks to enclose a direct quotation, but not to enclose an indirect quotation.”

Wrong: He said “that he had been in Formosa.”

Right: He said that he had been in Formosa.

Right: He said, “I have been in Formosa.”

(2) "Do not fail to put quotation marks at the beginning and end of every quotation." Note this carefully.

(3) Work out the rule for the following cases.

Wrong: He said, "Who is it"?

Right: He said, "Who is it?"

Wrong: Does the newspaper say, "There was a fire in Tokyo?"

Right: Does the newspaper say, "There was a fire in Tokyo"?

Wrong: "What"! he exclaimed, "are you here?"

Right: "What!" he exclaimed, "are you here?"

Wrong: Did the teacher say, "Do all the problems?"

Right: Did the teacher say, "Do all the problems"?

(4) "A quotation within a quotation is marked by single quotation marks; one within that by double marks." Punctuate—

He remarked When the guard called All aboard I got on the train and said to my little friend on the platform Write to me occasionally, and don't forget to tell me all about baby brother

(5) When a quotation consists of several paragraphs quotation marks should be placed at the beginning of each paragraph, and at the end of the quotation—unless the matter quoted is placed in special type or in a noticeable position, in which cases quotation marks may ordinarily be omitted.

X.—APOSTROPHE (').

(See Spelling Rules—for possessive use)

(1) "The plural of letters of the alphabet and of numerical symbols is formed by adding 's to the letter or symbol. The plural of a word considered *as a word* may also be formed in the same way. But the regular plural of a noun should never be formed by adding 's.

"His *U's* were like *V's* and his *Q's* like *Z's*."

In your composition there are too many *Q's* and also too many *and's*.

The Adamses, the Myerses, and the Wilsons sold pianos, books, and furniture respectively.

XI.—MISCELLANEOUS.

Work out with the teacher the punctuation of the following.

If that is true he said I am happy.

Did you see her he asked.

I saw her he answered.

Which of the following is correct ?

"I will help you ;" he said, "you deserve it."

"I will help you," he said ; "you d serve it."

(from "I will help you ; you deserve it.")

XII.—SYLLABIFICATION.

In dividing a word at the end of a line, make the separation between syllables, not elsewhere. Consult the dictionary in difficult cases. As a rule, divide between a prefix and the letter following it, between a suffix and the letter preceding it ; and, when a consonant is doubled, between the two letters. Do not place final *le* alone. Point out any errors in the following divisions.

Ex-cursion,¹ illustr-ate, pri-nciple, ex-cept, dif-ficult, bet-ween, antec-edent, con-fine, loving-ly, judg-ment, puni-shable, stron-ger, strong-est, ca-tholic, wat-ching, rubb-er, ab-breviation, oc-casion, distin-guish, sig-nature, e-dible, possible, crack-le.

Never divide a monosyllable.

Do not divide a syllable of one letter from the rest of the word, as these words are divided *man-y*, *ston-y*.

XIII.—ABBREVIATIONS.

(See above, the section on spelling.)

Abbreviations are in bad taste in literary compositions of any kind, including letters (except in very informal ones to close friends). A few abbreviations,—such as *i.e.*, *e.g.*, *q.v.*, *viz.*, *etc.*, *A.D.*, *B.C.*, *a.m.*, *p.m.*,—are excepted from the rule, being commonly used in good literature, that is, in the works of recognized masters of English prose.

"Many abbreviations that are proper when combined with other expressions are improper when standing alone." One may say, "I came at ten p.m." but not, "I came in the p.m." "He lives in room No. 12" but not "Let me know the No. of your room."

¹ Of course in words of three or more syllables more than one division is possible.

"Abbreviation of titles is, in general, inelegant and objectionable." Spell out *Professor, Presiden', Captain, General, Reverend*, etc. Do not in every case insist on writing *U.S.* for *United States*. It is often careless usage.

REPRESENTATION OF NUMBERS.

Where a number can be indicated in two or three words it should be spelled out ordinarily; otherwise figures and signs should be used. In case several numbers are mentioned in a short space use figures for all.

The thirteenth of May was a lucky day.

or

The 13th of May was a lucky day.

It cost \$3.25.

It cost sixty cents.

He gave \$361 to his son.

Tokyo is twenty-five miles away.

In this city are 500,000 people, of whom 15,000 are metal-workers and 11,300 masons. See Census Report, page 512.

Observe the use of the Roman numerals in this text and master the exercises given by the teacher.

XV. CAPITALS.

(1) Capitalize proper nouns in general, including the names of the days of the week and the names of the month. But do not capitalize the names of the seasons—*spring, summer*, etc.—or the names of directions, unless they designate divisions of the country—"The West is prosperous, but the Southeast is having hard times."

(2) Titles of persons should be capitalized when they are used in connection with proper names. The titles of those of high rank call for capitals even when standing alone.

Our guests are Doctor Evans and President Hately.

A professor from —— has become the director of our school.

The Emperor sent a message to the President through his Ambassador.

(3) Work out with the teacher the rule for such cases as the following:—

{ I went to that College one year.
I went to that college one year.

- { Did you visit Amherst college?
 { Did you visit Amherst College?
 { He studies german but no French.
 { He studies German but no French.
 { I read the *Resurrection* by Tolstoi.
 { I read *The Resurrection* by Tolstoi.

XVI. ITALICS.

To italicize a word in a manuscript draw one straight line under it.
 Which of the following are correct?

I read The English Journal.

I read *The English Journal*.

I read "The English Journal."

I read Scott's "The Bride of Lamermoor."

I read Scott's The Bride of Lamermoor.

I read Scott's *The Bride of Lamermoor*.

He is reading O. Henry's *The Four Million*.

He is reading the *New York Times*.

He is reading the *Japan Advertiser*.

He is reading *A Short History of Japan* by Professor Clement.

He is reading a short *History of Japan* by Professor Clement.

He is reading the short *History of Japan* by Professor Clement.

He is reading a short history of Japan by Professor Clement.

The misuse of *sir* is a common fault among Japanese.

The misuse of "sir" is a common fault among Japanese.

(Both of the preceding examples are correct.)

In the expression "we, the people," "people" is in apposition with "we." (Why are italics not used here?)

He is a *bona fide* purchaser.

We believe in *laissez-faire*.

For punctuation exercises see Rowland's "Practical English," pages 62-64. Copy the passages given there into the notebook. Passages from the reading texts will be dictated for punctuation. Exercises will be given in re-casting the form of sentences and altering the punctuation accordingly. The teacher will read selections to the class, in connection with the work in punctuation, in order to bring out the relation of the different marks to the voice.

OUTLINES.

Examine with the teacher the outlines in this text and in others books, observing the arrangement and numbering of co-ordinate and subordinate matters.

LETTER FORMS.¹

You will be required to write short letters—business, formal, friendship—paying careful attention to the heading, salutation, inside address, and outside address. These *should* then be written on the blackboard and the errors noted, the teacher's observations being copied into the notebook. The references provide valuable exercises. Note carefully "Practical English," pp. 59-60, 128-129, 134-144, 180, and 190-192. Students must bring paper and envelopes to class. Those who care to learn how to write telegrams should ask for help. Exercises in making simple account sheets, bills, receipts, etc. may be prescribed.

¹ See Woolley's "Handbook," p. 126 *et seq.*, and "Written English."

VI.—GRAMMATICAL TERMS

The following grammatical terms are given in alphabetical order and not according to any logical arrangement. The ability to understand them is essential in our analyzing of sentences, and as the terms will be used singly it is well to master them in the present order—without any props.¹ It is indeed unfortunate that we have to devote time to them at all. And, furthermore, it is perhaps to be regretted that we cannot follow the so-called natural method, but at this stage if ignorance appears that method must be consciously modified—and ignorance of this very important terminology has appeared. The following list is not extensive, for it is meant to include only the more useful terms, and, it might be added, those with which students have had at least some acquaintance.

(1) Absolute phrase.

The wind being favorable, the ship sailed, reaching Yokohama two weeks later, after a pleasant voyage.

The weather permitting, we shall climb Mt. Fuji.

The "Green Flag," by A. Conan Doyle, being prescribed as a textbook, we shall have to buy it.

Granted that his story is true, of what importance is it?

¹ Searching in the reading texts for examples of the different terms is suggested as a useful exercise.

These sentences contain examples of the absolute phrase.

A substantive and its modifier (usually a participle) attached to a predication but having no syntactic relation to any noun or verb in the predication form an absolute phrase.

Write five sentences containing examples of the absolute phrase.

(2) Adjective.

Lake Chuzenji is beautiful.

Tokyo is a large city.

Ten days have passed since I returned from Sendai.

This is the sixth year of Taisho.

That man is a Spaniard.

Some folks are always talking.

Which man do you wish to see?

Name the different kinds (numeral, demonstrative, etc.) or uses of adjectives in the sentences above.

Draw up a definition of the adjective.

(3) Adjective Clause (see 13 below).

The rain that fell yesterday prevented our coming to school.

The book which we read in this class is written by an Englishman.

The house where I have been living burned down this morning.

The town at the edge of which our school stands is called Nagoya.

Note.—Such expressions as “generally speaking” and “to speak the truth” are called adverbial phrases.

An adjective clause is used to modify a substantive in the manner of an adjective. Such clauses are often called relative clauses. Write five sentences containing examples of the adjective clause.

(4) Adjunct.

“Modifiers and predicate substantives or predicate adjectives have the general name of adjunct. A modifier is an adjunct of the part of the sentence that it modifies; a predicate substantive or adjective is an adjunct of the verb it completes.”

The great man went to America.

The boy ran fast.

The man in the carriage is my brother.

He seems happy.

They came from Shidzuoka.

Write sentences involving the use of at least four different kinds of adjuncts.

(5) Adverb.

They ran slowly.

She bowed politely.

The train arrived late.

Will they live here? No, they will live in the house yonder. It is very close to our house and is more nearly of the size wanted. Besides it is where they can reach the street car quickly.

Name the different uses of the adverb in these sentences and formulate a definition. Write sentences.

(6) Adverbial Clause.

In tennis Kumagae plays better than other Japanese do.

We will play ball with you if it does not rain when the time comes for the game.

I study English because it opens the door to a rich literature.

An adverbial clause is used to modify an adjective, an adverb, or a verb. Which of the clauses above are adverbial?

Write five sentences containing adverbial clauses.

(7) Adverbial Substantive.

The book cost fifty cents but it is worth only ten. I walked a mile farther than necessary to buy it, too, for I later found a bookstore only one *cho* from my house.

I am sure that he will come.

An adverbial substantive is a substantive which modifies or limits adverbially an adjective, an adverb, or a verb. Point out the adverbial substantives in the sentences. Give three more examples of the adverbial substantive in sentences.

(8) Antecedent.

The *man* who is President of the United States is a Southerner.

The child picked up a *book* and opened it.

This is the *boy* that I saw yesterday.

The antecedents in these sentences are italicized. Define antecedent (notebook) and write five sentences containing pronouns with antecedents.

(9) Appositive.

Jones, the man whom we just passed, is a gardener.

That is his favorite game — baseball.

An appositive is a substantive attached to another sub-

stantive and denoting the person or thing by a different name. Name the appositives in the sentences above. Write three sentences containing appositives.

Is "Great" in the following sentence in apposition to "Frederick"?—Frederick the Great was an able warrior.

(10) Article.

The man whom you wish to see is not here.

There is the house which I live in.

A man who would do such an evil thing should be punished severely.

It is a short distance to the theatre.

I can see a mountain from my window.

The mountain which I can see from my window is very large.

Note.—The definite article (*the*) refers to some particular person or thing, already or soon to be mentioned, while the indefinite article (*a*) may apply to one of many persons or things.

(11) Auxiliary.

Has he come? No, but he will soon be here.

I couldn't get away from Tokyo until this morning. Don't you understand?

Verbs such as *do*, *have*, *can* when they assist other verbs in forming the voices, moods, and tenses are called auxiliaries. Point out the auxiliaries in the sentences above and in a few sentences in your reading text.

(12) Case.

I see his hat.

You like Wilson's policies, don't you?

Well, my friend, here we are at our destination.

Different cases are ordinarily indicated by different forms of the word, but in modern English these case endings have almost disappeared. Bearing this in mind we may say: Cases are "the different forms that a substantive takes when it stands in different syntactic relations." Name the cases and tell in which case each of the substantives in the above sentences stands.

(13) Clause.

The Yalu river is wide.

The teacher entered, and the students arose.

When I came I saw the waterfall.

Though he is young he is very strong.

We shall take the next train if it is on time.

The man who was my teacher is now in America.

That he is rich is well known.

A clause is a "group of words composed of a subject [*g. v.*] and a predicate and combined with another" such group of words.¹ Classify the clauses in each sentence given according to the distinctions made in the following note:

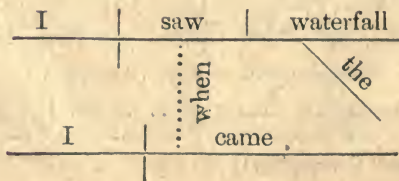
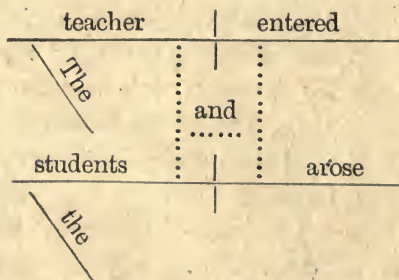
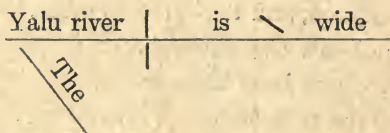
Clauses are of two kinds—*independent* and *dependent*, according to their function. Independent clause (first example) are those which can stand alone. Dependent clauses cannot do so, but are supplementary elements in some part of independent clauses, serving in place of substantives, adjectives, or adverbs (see Adjective Clause and Adverbial Clause, to which special attention has been given). If an independent clause (3 and 6), is accompanied by a dependent clause it is called the *principal*

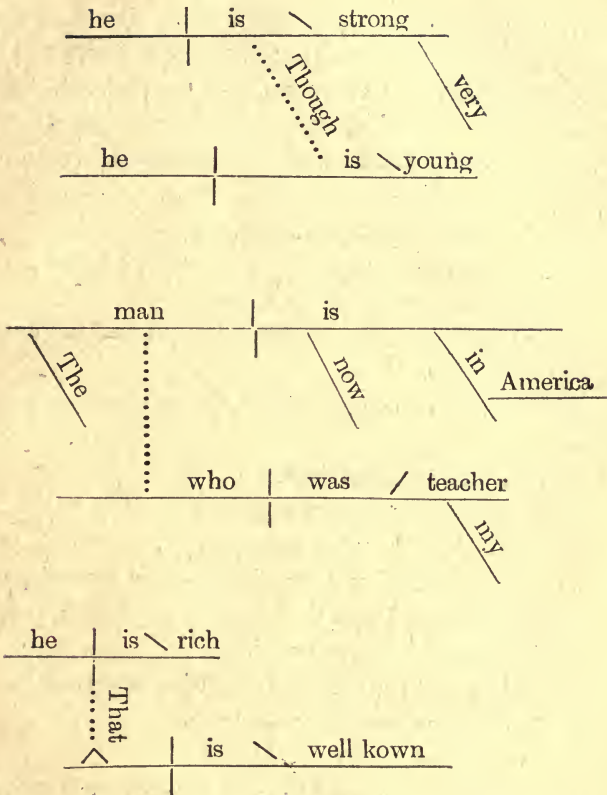
¹ See Punctuation, "Comma" (11).

clause of the sentence (see Sentence below), or the *governing* clause. The *dependent* clause is also called *subordinate* or *secondary* clause (see Punctuation, Comma, 1).

Clauses like those in the second example are called *coordinate* clauses. They play equal parts in the sentence and each could stand alone.

The following diagrams may help to a better understanding of the relations.





Write sentences containing different kinds of clauses.

(14) Comparison and Degree.

The strong man runs faster than the weaker one.

The most capable business men were chosen for the hardest tasks.

Comparison indicates various degrees of a quality or manner shown by an adjective or an adverb. The degrees are

positive, comparative, and superlative. The comparative and superlative degrees either show a difference in form from the positive or carry an additional word, *more* or *most*. The use of degrees always implies that the speaker or writer has some definite standard in mind.

(15) Conjunction

But I cannot stay here longer.

I came because I am eager to enter the school.

This is a larger city than my own.

Although he is a close friend of mine I had not heard of his latest honors.

It will do this for you, if you will submit to my conditions.

Either you or I must do it.

Neither man nor beast was to be seen.

Both my brother and I were present.

I study in order that I may increase my mental power.

It rained so hard that the bridge was washed away.

It is evident that he is popular.

Oh that I could shake off this burden of sorrow !

I wish that he were here to help me.

I shall do it whenever you like.

A conjunction is a word used to connect one word with another or one group of words with another group. Conjunctions are of two classes—

- (a) Simple—those which join two statements of equal rank. In this class are the *simple* conjunctions (*and, but, or, for*) ; the *correlative* conjunctions (*either..... or, neither.....nor*) ; and the *conjunctive adverbs* (*however, moreover, etc.*).

- (b) Subordinating—(*if, whenever, that, because, etc.*)
which unite principal and dependent clauses.

Name the different conjunctions used in the sentences.

(16) Construction

The construction of a word or group of words is the grammatical office or function performed in the sentence by that word or group. In the sentence, "He is tall," the function performed by "he" is that of subject of "is"; the function of "is" is that of predicate verb after "he"; the function or construction of "tall" is that of predicate adjective. Give the construction of the various sentence elements (see below) in the examples in (15).

(17) Demonstrative.

That is a good book, but this store sells only good ones.

You've been robbed? How do you like that!

Those fellows are good athletes.

A demonstrative is a word which directs attention to, or points out, something. There are demonstrative adjectives and demonstrative pronouns. In the examples which are the demonstrative adjectives? which the demonstrative pronouns? Write two sentences which show the distinction.

(18) Direct Address.

This, the vocative or "calling" case, is too much used by Japanese students in addressing foreigners. Note such objectionable sentences as these—

Sir, where are you going?

Sir, this is my composition.

Sir, may I ask you a question?

Such abrupt use of "sir,"—as well as this kind of ques-

tion,—amuses or annoys the foreigner. Avoid such expressions. If “sir” is to be used let it not be the first word in the sentence.

(19) Direct Quotation.

{The sun is shining here.

{He remarked, “The sun is shining here.”

{He remarked that the sun was shining there.

{Can Mr. Tucker come?

{He asked, “Can Mr. Tucker come?”

{He asked whether Mr. Tucker could come.

Which sentences contain direct quotation? (See Rowland, “Practical English,” pp. 28-30.)

Direct quotation is quotation of discourse exactly as it was spoken or written, while indirect quotation or discourse states the substance of the original, usually with changes in the form of the verb and the person of the pronoun, in the adverbs of time and place, etc. A question indirectly quoted is an indirect question, while one directly quoted or directly asked is a direct question. Write five sentences and change them into indirect discourse after verbs in the past, present, and future tenses. Do the same with five questions. Change the following into indirect discourse:

I wish it were cooler here. (He said that, He says that, He will say that.)

I have told you very funny stories. (I remarked that, etc.)

It will rain.

It is going to rain.

I should like to see my brother. (He told us that, etc.)

They saw large buildings in Tokyo (They said that, etc.)

What are you going to do about it? (He asked them, He asked us, I asked her, etc.)

What shall you do now?

Will you go with me to the theatre?

Oh that my friend had not died! (Words such as *said* will not do here.)

What shall I do!

(20) Gerund.

I saw him going into his house.

The time of his going away is not yet certain.

Mr. Jeffrey rushed out of the room, grabbing his hat as he left.

Trying once is not enough—you must try many times.

I don't like their acting that way.

The spectators admired Mikami's playing very much.

A gerund is a verb form ending in *ing* which is used as a noun. When such a form is used as an adjective it is called a participle.¹ In the one case attention is directed to the *act*, in the other to the *agent*. Pick out the gerunds in the sentences given. Give in sentences five examples each of the gerund and of the participle.

(21) Grammar

Grammar is the science which considers parts of speech, inflection of words, and syntax.² The parts of speech require no special treatment here—distinctions exist because

¹ There are other forms of participles of course.

² Grammar is treated historically, comparatively, and descriptively. We are concerned here only with descriptive (present) grammar.

there are different *functions* for words to perform. Inflection of substantives (nouns and pronouns) is called *declension*; of adjectives and adverbs, *comparison*; of verbs, *conjugation*. Syntax considers the relations that words bear to one another when they are combined in discourse. Syntactic relations are of two kinds—

- (a) Those which a single word may bear to another word or to a group of words (such as the relation of the subject to its verb, of a preposition to its object, of a modifier to the word modified), and
- (b) Those which a predication (or clause) may bear to another predication (namely, the relation between coördinate clauses and that between a principal and a dependent clause).

When we study a sentence to learn the syntactic relations of its parts we *analyze* it. When we take a single word out of a sentence to determine what part of speech it is and what function it performs, and to describe its inflectional form we are said to *parse* it. The word "see" in the sentence, "I see a boy," is parsed as follows:—

See—verb transitive, predicate of an independent clause, indicative mood, present tense, first person singular, active voice.

Point out in the following sentences the syntactic relations of the italicized words, phrases, and clauses. Do the same for the sentences above in the section on clause.

The house *which you are looking for* is on the corner *yonder*.

These three *brown dogs were* brought here *from Alaska*.

Father, see what a fine new watch I have !

It is not pleasant *to work* on *such* a hot day.

(22) Indefinite Adjective. Indefinite Pronoun.

Every man who comes here will find friends.

Have you any of you seen my cousin ? Yes, a few of us were out walking and saw somebody whom we took to be him.

Adjectives or pronouns (according to use in the sentence) which do not describe or name a particular person or thing, but which *may* refer to any of many similar persons or things are called indefinite adjectives or pronouns. Write five illustrative sentences.

(23) Infinitive.

It is difficult to do.

It would tire him to walk so far.

I saw him run into the house.

They made me do it.

I can see our school from here.

Would you like to visit my friend ? Yes, but at present I cannot.

I ought not to go.

He was so funny that he made us all laugh.

Does that small boy dare to run so far.

You had better study hard.

Point out the infinitives in these sentences. It will be seen that some infinitives are preceded by the *infinitive-sign*, "to," while others are not. The use of "to" is governed by the nature of the verb on which the infinitive depends : some verbs, such as the auxiliaries (*shall, will, can, etc.*), *make, see*, never require it ; others, such as

dare and *need*, require it only occasionally, while still others such as *hope*, *wish*, and *try* always require it. Woolley gives examples of six different uses of the infinitive.

(a) as the subject of a verb (*e.g.*, "To read history is instructive.");

(b) as the object of a verb (*e.g.*, "I like to read history.");

(c) as a predicate noun (*e.g.*, "An instructive occupation is to read history.");

(d) as an appositive (*e.g.*, "This occupation, to study history, is an instructive one.");

(e) as an absolute form (*e.g.*, "To read history being so instructive, let us read it."); and

(f) as an adverbial noun (*e.g.*, "History is instructive to read.") The gerund and the infinitive are frequently interchangeable. In which of the set of sentences above would the gerund be satisfactory? In the examples (first set) indicate to which use each infinitive is put. Some are supines and are complementary to their finite verbs.

(24) Intensive—reflexive.

I see myself in this mirror.

He said he would do it himself.

I heard it myself.

She hurt herself.

Which of the pronouns are intensives? which reflexives?

The pronouns *myself*, *themselves*, and the like, when used in apposition (for emphasis or further explanation)

are called *intensives*; when used as the object of a verb and as designating the same person or thing as the subject of that verb they are called *reflexives*.

(25) Interrogative adjective—interrogative pronoun.

“*Who, what, which, and whether* when used as substantives and in an interrogative sense” are called interrogative pronouns. “*What* and *which*, when they are used as adjectives and in an interrogative sense” are called interrogative adjectives. Give examples in sentences.

(26) Mode.

I see him.

I may see him.

I ought to see him.

A serious accident might have occurred if he had made a mistake.

A serious accident might have occurred had he made a mistake.

He shall not have my book.

Wishing is not accomplishing.

Leave me alone. Go away.

To study is a joy.

I should like to have a large library.

To act so is unwise.

If he comes, please tell him I will see him at once.

Reading hurts my eyes.

Asking that he be excused for his intrusion he was about to withdraw.

Name and explain the different modes employed. Then make comparison with the following definitions.

- (a) Indicative mode is used in an affirmation or statement of fact ;
- (b) Subjunctive mode is used to represent the statement as doubtful ;
- (c) Conditional mode is used to represent the statement as conditioned by something else ;
- (d) Potential mode is used to represent the action as possible or permitted ;
- (e) Imperative mode is used to give a command ;
- (f) Obligative mode is used to represent the action as obligatory or necessary ;
- (g) Infinitive mode (see above, Infinitive).
- (h) Participial mode is used when the verb form has the value of an adjective, either modifying a substantive or forming a tense with an auxiliary.

The indicative, subjunctive, conditional, potential, imperative, and obligative modes are *finite*¹ modes ; the rest are *non-finite* modes.

The modes express different mental attitudes of the speaker. The names are not arbitrary, but reflect real moods.

Write two sentences illustrative of each mode.

(27) Phrase

I shall not be ready very soon.

He should have spoken of this before.

He went into the house.

As to his character I can give no information.

Finding the door locked I went away from the house.

¹ Find the etymology.

In regard to the election—the result seems very doubtful. They helped him, out of regard for his past services to his country.

Instead of talking so much you should do more hard work.

In examining my friend's library I found many interesting books on Chinese art.

Taking advantage of my vacation I visited Kyoto.

“Watchful waiting” was a phrase much used in America not long ago.

The houses on his estate are numerous.

The term *phrase* is often used to mean any short group of words, for instance, “It's up to you.” In grammar however it ordinarily means a group of words not forming a predication (ordinarily called clause). There are various kinds of phrases.

- (a) Verb-phrase—a normal “combination of a principal verb and one or more auxiliaries ;”
- (b) Preposition-phrase—a combination of words performing the function of a single preposition ;
- (c) Prepositional phrase—any phrase formed by a preposition and its object ;
- (d) Adjective phrase—one which modifies a substantive ;
- (e) Adverb phrase—one used as an adverb ;
- (f) Participial phrase—one consisting of a participle and its adjuncts ;
- (g) Gerund-phrase—a prepositional phrase in which the preposition governs a gerund object.

For absolute phrase see (1) above.

Point out in the examples given the different kinds of phrases. Note that a prepositional phrase may contain a preposition-phrase. Give examples of each kind of phrase in sentences.

(28) Possessive adjective (possessives)

Possessives, such as *my, your, his, theirs, its, and mine* are inflectional forms of the personal pronouns.

(29) Predicate complement

He is ill.

The weather is bad.

What man is that? That is Mr. Saito.

He is a great statesman.

Who was the officer that commanded the lost ship?
I am he.

A predicate complement is an adjective or a substantive in the predicate position which explains or fills out the meaning of the subject—and it is always in the nominative case. An adjective so used is called predicate adjective or attribute complement; a substantive so used is called predicate substantive.

(30) Pronoun

They are my friends.

These friends of mine are named Kondo.

That is what comes of your carelessness.

Some cannot understand how he is able to fly in such an aeroplane.

Who are you?

A few of us were present, but what we saw was of little interest. If someone there could have explained

the ceremony to us, who were entire strangers to such things, it would have been different.

This book is yours, I believe.

A man who holds such a liberal opinion is a good one to have as a counsellor.

Point out in the sentences above different kinds of pronouns. There are several kinds—personal, possessive, demonstrative, indefinite, interrogative, relative (see Punctuation 11 and the following paragraph). Find all the examples of each in the sentences given.

(31) Relative

Name as many different grammatical terms as you can of which the word *relative* forms a part.

(32) Sentence

I read.

I read and I write.

If you help me I can understand this lesson.

Whether I shall go away is still a question.

I went to call on him and he told me that he was glad to see me.

Name the different kinds of sentences above. Read carefully this quotation from Woolley, "The word *sentence* means (1) a group of words composed of a subject (with or without adjuncts) and a predicate (with or without adjuncts) and not grammatically dependent on any words outside itself.....; or (2) two or more such groups joined by coördinating conjunctions or presented in such a way as to show that they are to be taken as a unit." Sentences of the first kind are *simple* sentences; those of the second, compound sentences. However if any sentence

contains a subordinate clause it is called *complex*. An unequal relation is involved.

Write three simple sentences; three compound sentences; three complex sentences; three sentences containing compound subordinate clauses; three complex sentences containing compound principal clauses. Note that a sentence may have a compound subject, a compound predicate, or a compound object or complement and still be a simple sentence. Include examples of such.

(33) Sentence-element

A sentence element is a subject, a predicate, a predicate complement, an absolute phrase, a modifier, a clause, or any other unit of sentence-structure. Any sentence-element other than a principal clause is called a subordinate sentence-element.

(34) Substantive¹

"A substantive is a word by which, as by a name, some person or thing is called." Substantives are either nouns or pronouns or the equivalent—*he, John, people, house, you, anybody, Napoleon*. When gerunds, infinitives, phrases, and clauses are used as nouns they are substantives. The substantive clause should be noted especially. Write sentences in which a substantive clause is subject; object of a verb; object of a preposition; predicate substantive; appositive; and absolute substantive.

(35) Verb

"A verb is a word used to assert an action, a condition, or the undergoing of an action." Review the so-called

¹ Find the etymology.

modifications of the verb—voice, mode, tense, number, and person. Name the modifications of the other parts of speech. Make a chart of them.

You should be careful to apply your knowledge of grammatical terms in your reading. There will be constant insistence on a mastery of them, for mastery will not only aid in the reading but also make for clearness of thought and exactness in speaking and writing. There will be exercises in analyzing sentences and parsing words.¹

It is helpful to observe the other uses of the words which are employed as grammatical terms. The importance of understanding them will then be more clear. Find as many connections as you can in which the word *mode*, for instance, is used. There may be some amusement and profit in untangling the following net.

Properly speaking we hardly have cause for the comparison of the two armies, the French and the English, that is to say, for any statement as to which is the better, for they are both giving a demonstration of activity which seems absolutely unparalleled in the past—and not likely to be surpassed in the near future if the present mode of fighting continues. The generals are to be complimented on the singularly substantial coordination effected between the complex organizations under their command. Of course the English general is, technically, the subordinate of the French generalissimo, but this arrangement seems quite consonant with the good spirit of equality enter-

¹ See Dent's "Epitome of English Grammar" and "The Teaching of English analysis."

tained. The cardinal condition if victory is to be realized is that the potential unity and correlation of effort actually be secured in the quickest possible way. Then the opposing forces can be made the object of intensive attacks which will render them passive.

In the case of the auxiliary complements, which are adjuncts to the fighting machine, and which possess a certain indefiniteness for us at such a distance as this, infinite value attaches to the work done, as we can readily see if we are careful to analyze the situation. Each man seems to be working in conjunction with every other man, and all well-informed persons who have made this matter a subject of interrogation and inquiry compound their superlative praise of these workers. Although they are not the principal actors they are in syntactic relation to those who are participating actively in battle; the latter are restricted by and dependent on the home base—without it they are only potential soldiers.

It is clear that no obstacle dare be interposed between these two forces if President Wilson's aims, which predicate the saving of freedom, are to be realized fully. We should all be governed and inspired in our purposes by those words of his—which cannot be quoted without a respectful inflection of the voice—that the world must be made safe for democracy. This is no mere figure of speech, but the great article of faith, the grammar, so to speak, of progress. No adjective suits its grandeur; it gathers up the plurality of antecedent declarations into a phrase. A noble climax! Democracy has again become vocal. Wilson, the herald of democracy!

Alterations may be made in the punctuation and the wording changed to suit, or in the wording with proper changes in the punctuation.

VII. NOTES ON COMPOSITION AND RHETORIC.¹

In this section are given some selections from writers on composition and rhetoric, which are to be studied carefully in connection with the students' own composition work and with the teacher's explanations. In most cases the errors of Japanese students are unlike those of English-speaking students, and for this reason the usual lists of errors are not included. A few "Japanese" errors are given after the selections so that the student may have some practical guidance. Each student should make a careful list of his errors (in oral or in written composition), as indicated by the teacher, to be kept in the notebook. If he is interested in examining the lists of errors (glossaries) mentioned above he may consult the books referred to in the footnotes.

The positive benefits of intelligent composition work are worth striving for. Composing helps us to think clearly,²

¹ If the student will provide himself with Woolley's "Handbook of Composition" and "Exercises in English" and with some such text as "Elements of English Composition" by Gardiner, Kittredge, and Arnold he may consider himself well equipped.

² The selection from Professor Palmer in Part II suggests this idea. Professor Palmer's writing may well be examined, both for its precepts and as a model.

and at the same time has an artistic value. The science becomes an art. Two quotations from Mr. Arlo Bates' "Talks on Writing English," I, are *a propos*.¹

"In its high and proper sense, however, criticism is not alone a matter of literature, but of life as well. Culture is mainly a matter of self-criticism. We do not really know unless we are fully aware what we know. In other words, the distinction between conscious knowledge and vague impression is the measure of development. The correctness of self-estimate marks the difference between the cultivated and the uncultivated mind. It might on first thought seem as if this confounded culture and self-consciousness. On the contrary it distinguishes it from that painful weakness. Self-consciousness arises from a doubt of the mind; an inability to tell what is one's true value and one's true place. Culture is a fair and reasonable appreciation at once of one's mental merits and shortcomings; a knowledge of one's intellectual rank. This fairness of estimate enables the possessor of this quality to take his intellectual place without false shame on the one hand or false pride on the other; two faults which are the warp and woof of self-consciousness. Education is not acquisition, but assimilation; and assimilation is impossible without that mental judgment which is the best and final form of criticism. Mental advancement is possible only by the establishment in the mind of well-defined standards, and the measuring by them of the thoughts, the ideas, the opinions; and to establish definite

¹ P. 298 and pp. 317-18.

standards and to measure by them is criticism, the tonic of the mind."

While Professor Bates here has in mind criticism his remarks apply with equal force to composition work, to which the canons of criticism should apply. Again he says, "Only he who portrays sorrow and suffering is dealing with an experience so universal that he is sure that no man can fail of some appreciation of the theme. Such being the case, it is only the author who by his fundamental seriousness implies—remotely, it may be, but surely—that he has a share in the universal heritage, who can long or deeply command the attention of mankind. To be flippant is to be inhuman; and although the world may not analyze this, it is sure to feel it. Style is the unconscious revelation of the writer's attitude toward life, and if this be not serious all good gifts and graces of technical skill and mental cleverness, all adroitness of wit and strength of intellectual perception, even all vividness of imagination, will fail of making work great and permanently effective.

"Volumes might be written upon style and its relations to authorship, but in the end it would still be necessary to acknowledge that the finest essence of literature is too subtle to be seized or analyzed. The aim of these talks was to consider the practical side of composition, and it is therefore aside from the purpose to attempt to discuss further the elusive aesthetic quality. Individual temperament and individual purpose must in the end determine what shall be the quality and style of all work; so that the secrets of this branch of literary art cannot be

discovered until man is able to trace the nature and the working of those twin halves of the highest human consciousness, individuality and imagination."

Certain principles will be discussed which the student should attempt to apply in his composing. These should not be feared, for they are only checks to the natural tendency of a writer to get off the track. Let your first thought be your subject, *what* you have to say, and then your writing will not lack spirit and strength. A good outline of your ideas is a necessary preliminary to the actual writing. If care is observed in making it much revision can be avoided. Choose your subject, saturate your mind with it, make your outline, from a definite point of view, *write the composition*, see that diction and punctuation are correct, make any necessary revisions. Frequent reference to the list of your common errors in your notebook and exercises in the use of the proper words or constructions should elevate your style and give you confidence. Seek the joy of excellent composition.

We may distinguish between the principles of composition and those of rhetoric by saying that the former (usually stated as *unity*, *emphasis*, and *coherence*) are more concerned with structure and with what is correct, mechanical,—with what we say—while the latter (designated as *clearness*, *force*, and *elegance*) have to do with style, quality, and how we say what we have to say. "*Composition* means simply 'putting together'; it is a thing as practical as work in carpentry. As in carpentry we must know definitely what we are going to make, so in writing we must from the beginning have a clear idea of the

finished product and also of the materials and the methods of putting them together. Rhetoric is concerned with the putting together of these materials in a skillful and effective manner.

“To write with rhetorical skill, therefore, is more than to write correctly. A sentence may be perfectly correct, perfectly conformable to usage, and yet for its particular place and work be a poor sentence. In criticising it we do not ask what is right and what is wrong; we ask rather what is better and what is not so good for our purpose. That is the art of rhetoric; to find the best means and employ them—to replace what is feeble or vague or heavy with what is strong and definite and full of life.”¹

Before studying the different kinds of compositions we shall consider the parts of compositions and apply to them the principles named above, and in addition we shall pay some attention to *diction*, or the choice of words. Everyone has doubtless noticed that most writing is divided into paragraphs, which in turn are composed of sentences, these being formed by individual words. So we shall take up each of these separately—words, sentences, paragraphs, whole compositions.

In our choice of words we find a standard in what is called *good use*. A word to be in good use must be such a one as would be used by the writers of recognized standing in the present day. We must avoid *barbarisms*, that is, words not in the language, and *improprieties*,

¹ Genung and Hanson, “Outlines of Composition and Rhetoric,” p. 1.

words used in a sense not sanctioned by good usage. Japanese students are prone to use both in generous measure. A serious effort should be made to master the idioms of the language. Foreign, archaic, pompous, technical, and provincial words are to be shunned ordinarily. We often have a choice between long words and short ones, between words of Latin origin and those from the Anglo-Saxon. While there is no rule it is best to use as simple words as possible where we have a choice. The richness of the English vocabulary enables us to give our speech and writing a variety which is a precious possession. If we make sure that the words we use *denote* our meaning exactly and *connote* it fully we may reasonably feel secure.¹ There are general words and specific words, concrete words and abstract words, plain words and figurative words. Each kind has its use and we must judge carefully what kind of word each idea demands. Japanese students should not indulge freely in the use of figures of speech—common, everyday words are their portion—poetical imagery may wait.

Professor Barrett Wendell in his excellent "English Composition" defines words as "the names by which good use has agreed that we shall describe ideas." Proceeding to sentences he says, "A sentence is a series of words so composed as to make complete sense." Punctuation, grammatical correctness, idiom—these things are to be given consideration at the outset. A sentence must make good sense and, if "ungrammatical," must be

¹ Make a careful comparison of the two italicized words.

sanctioned by good use ; otherwise it is condemned as a *solecism*. The principles of unity, emphasis (or mass), and coherence come into play. The words in the sentence must be so chosen that they all bear directly on the thought of that sentence, they must be so arranged that the important words fall in the important places (the beginning and the end), and the relation of the words, phrases, and clauses must be clear and close. Various effects may be obtained by employing different kinds of sentences—long and short, simple and complex, declarative and interrogative, loose and periodic (in which the keyword disclosing the meaning is held to the last)—by using parallel constructions, balance, and antithesis.¹ Care should be taken to make the outward form correspond to the inner meaning, as to structure. Professor Wendell's remarks on unity are instructive. "When a sentence may be resolved into a single subject with legitimate modifiers, and a single predicate with legitimate modifiers, it has unity. Sentences not thus reducible often lack it.

"From this, two or three conclusions follow, sometimes laid down as distinct rules. Obviously a short sentence is less apt to stray out of unity than a long ; a periodic than a loose.....Again, a shift of subject in a sentence, or of predicate, or an accumulation of either subjects or predicates, is apt to lead to violation of unity....."

And the principle of mass "conflicts directly with the naturally inflexible order of words in an uninflected language."

¹ Examples will be noted in class. The reading texts may be examined with profit.

age, every effort to apply the principle involves an artificial distortion of style.....

“An example from my own experience may serve to make this matter clearer.

“It occurred while I was last discussing this very matter at Harvard College. I had come to this point, when I proposed a question that I have not yet mentioned. Granting, as we have seen, that the most conspicuous points in a sentence—or in any composition—are the beginning and the end, is either of these more important than the other? It is a natural fact that to most people—other things being equal—what is freshest in mind is most conspicuous. Perhaps chiefly for this reason, I asserted the end of a composition to be on the whole a more emphatic place than the beginning. And here, I pointed out, is the secret of anti-climax; intentionally or unintentionally as the case may be—with fatal loss of effect or with great ironical power—it emphasizes what, in the nature of things, should not be emphatic. And to close the whole subject, I wrote this sentence: ‘Be sure that your sentences end with words that deserve the distinction you give them.’ Revising the passage I was impressed by the fact that this sentence was perhaps as complete a violation as I could devise of the very principle it laid down. ‘Give them’ were the most emphatic words; the next most emphatic—the opening ones—were, ‘Be sure.’ Evidently that would not do. Applying the principle of Mass deliberately, I inquired what the chief words really were. Obviously, I saw, they were *end* and *distinction*. Striking out needless words, placing needful ones where,

according to principle, they belonged, I found my sentence in a form in all respects superior to the first,—shorter, more compact, quite as freely idiomatic and perfectly massed. In that form it stands now, a counsel which I trust you will not find useless: ‘End with words that deserve distinction.’ ”

We are to obtain coherence by taking pains to understand clearly the relation of each sentence-element to every other, by arranging these accordingly, placing co-ordinate ideas in co-ordinate constructions and subordinate ones in subordinate constructions, and by using well those connective words which govern so subtly the relation of the different parts of the sentence,—our transitions must be neatly made. If we are comparing two members of the new Cabinet who are of equal interest we do not say, “Mr. A. is a graduate of the Law College and has had long diplomatic experience, although Mr. B. has had little schooling and the reason is that he has always been in poor health and he has been engaged in banking.” We rather say, “Mr. A. is a graduate of the Law College and has had long diplomatic experience, *but* Mr. B. has had little schooling, *because of his always having been in poor health* (or, *having always been in poor health*), and has been engaged in banking.” Parallel constructions, antithesis, proper co-ordination and subordination, climax, accurate reference—these are to be used.¹ The form of what we say and the appeal to the eye determine very largely the impression which readers gain of the ideas in our minds.

¹ See “Exercises in English” for numerous helpful drills.

Having considered the bearing of the different principles of composition on the sentence we have no great difficulty in dealing with *paragraphs*. The principles vary little, if any, and we simply have to remember that the unit is larger. We should pause to mention one device, the topic sentence, and to suggest that each paragraph should be reducible to one such sentence, which should contain its very essence. If it is not so reducible, it needs revision. Examination of the reading text with the purpose of formulating topic sentences for the different paragraphs is helpful and shows how important it is that we plan our compositions carefully.

The *whole composition* should likewise have a unity, an emphasis, and a coherence which are unmistakable. The gist of the writing should permit of condensation into a few sentences, or even, in some cases, into one sentence. "In composing whole compositions, we are, even more than in paragraphs, free from the hampering influence of good use. We may, then, almost unchecked, apply to our work the principles of composition. And by so doing, we may almost infinitely vary our effects, in denotation and connotation alike."¹ Bates, in treating of the beginning and the end uses words which may well refer to the observance of these principles generally. "If students incited their minds to new effort by emulation of the virtues of great writers as generally as now they excuse their faults under plea of the shortcomings of geniuses, mighty would be the progress of education. There are

¹ Wendell, *op. cit.*, p. ix.

few faults known to grammarian or rhetorician which may not sometimes be found in work otherwise good.....The student may excuse himself from taking the trouble to follow the rule; by the plea that great writers have frequently neglected it; but he is simply weakening by so much his work without possessing the merits of great writers to atone for the weaknesses.

"The custom of finished writers is, moreover,..... more careful than at first sight appears.....Those who choose to look will find in many cases a genuine and effective relation where on a casual examination none was evident.....The principle, broadly stated, is simply that strong writers are sure to be entirely clear in regard to the effect they wish to produce, and that from the very start they move forward deliberately toward a predetermined close,"¹

One who has some ability in writing compositions which conform to the principles of structure is in a position to study the principles of quality—*clearness*, the intellectual principle of style, *force*, the emotional, and *elegance*, the aesthetic. These three, it will be seen, minister to the three parts of man's nature; the names designate realities.

We may briefly indicate the demands of these principles. In regard to clearness it seems almost sufficient to repeat the old maxim, "Be brief and to the point." A writer should decide exactly what he wants to say, should find words which *denote* this with precision, and should put

¹ "Talks on Writing English," Second Series, pp. 111-112.

these on paper in the way which will make them most readily understood by the reader, whom of course he should have constantly in mind as he writes. Professor Palmer's advice is pertinent here—"Remember the other person." Constantly requiring clear thinking of oneself is the best possible preparation for writing clearly.

Granted clearness, there is a demand of the emotional nature that *force* be properly exercised. In any composition there is at best little occasion for the "maximum effort." Do not waste your ammunition on small game; make your style smooth and restrain yourself; thus you will cultivate reserve strength, which can be used when the time arrives for the grand stroke. For instance, the too frequent use of superlatives palls. Says Bates, "Force, then, depends upon suggestion [*Connotation*], and this is secured by sincerity, by appeals to human experiences common to all, by freedom from affectations, and by attention to such details as proper beginnings and endings."¹

Passing on to *elegance* the same writer observes that this is the quality "which conveys the intangible, which carries to the mind of the reader emotions too delicate to be confined in words, which touches and arouses as fineness of color or line or sound moves us in painting or sculpture or music.....It is the aesthetic effect produced purely by literary form; by the perfection of the relation between the end sought and the means employed; by the complete mastery of technique, and the employment of all

¹ *Op. cit.*, I, p. 84.

the resources of art for the embodiment of the imaginative in literary form.”¹ Indeed elegance is able “to convey in words the mood of the writer.” The study of those literary artists whose style is marked by its elegance is to be commended—the names of Lincoln, Palmer, Stevenson, and Henry James are enough. Constant practice in writing, however, is the only thing that will give one an active command of the means of writing well.² “It is necessary to realize that one has not genius, and then to work as if one had.”

There are various well known prescriptions—care as to beginning and end, already considered, attention to the point of view, which should not be changed without notice, the judicious use of spontaneous and well controlled figures of speech—so-called “mixed figures” are usually either offensive or laughable—the cultivation of variety in vocabulary and modes of expression, the introduction of the element of surprise. But we are getting dangerously near to poetry, which can well await another time and another hand! One parting injunction in the form of an appreciation of one great artist by another—

“Chaucer seems to me to have been one of the most purely original [of writers].....He is original not in the sense that he thinks and says what nobody ever said or

¹ P. 85.

² Exercises in composition will be recommended. Corrections by the teacher of oral and written compositions in the presence of the class will put life and meaning in the teachings of these pages. It is regretted that a model of composition corrections cannot be included in this section. The most should be made of the corrected fragments which follow.

thought before, and what nobody can ever think and say again, but because he is always natural ; because, if not absolutely new, he is always delightfully fresh ; because he sets before us the world as it honestly appeared to Geoffrey Chaucer, and not a world as it seemed proper to certain people that it ought to appear.”¹

* * * * *

The following designations of errors may be of assistance to the student in his perusal of the quotations and corrections which follow :

Failure to master idioms.

Misuse of articles, confusion of the definite function with the indefinite.

Mistakes in agreement of subject and verb, pronoun and antecedent, etc.

Mistakes in moods and in sequence of tenses (see Rowland, “ Practical English ” for exercises in indirect discourse).

Misuse of the passive voice.

Misuse of prepositions (a part of the note book could well be devoted to the use of prepositions, one section being reserved for each troublesome preposition and sentences illustrating its various uses).

Weakness in spelling and punctuating.

Errors of reference.

Marking of the letter *u* by the circumflex (ũ), not in good taste in manuscript. Reserved for printers copy.

¹ James Russell Lowell as quoted by Bates.

Double superlative.

Faulty order.

Misuse of negatives and mistaken answers to negative questions.

Poor paragraphing and failure to indent.

Mixed figures of speech.

Too frequent use of "sir."

Other errors may be added to this list by the student. Each man should keep a list of his peculiar errors, as suggested above, and should strive to overcome them. Students are to be congratulated on what they have accomplished, but much yet remains to be done.

* * * * *

A considerable number of compositions by younger students yielded up the passages which follow. The papers had to do chiefly with educational matters and prominent men. The words italicized call for corrections, which should be made under the teacher's direction. Where italics do not occur the errors are to be looked for. In some cases I have made the necessary changes—but let it be remembered that there is ample opportunity for *varied* expressions of a thought. Many blunders, not permitting of general description here or of italicizing, are left for discovery in the classroom discussion.

1. Many students can not *help to giving up* their study *in order that* the schools are so few that they can not be admitted.

2. The number of Japanese youth, who *graduates* from common school and give up *the* school education, is not small.

3. Dr. _____ is a lily whose white hue is distinctive in the pure green of Japanese scholarship and whose fragrance is perfuming in the dim atmosphere of the rank of science of Japan.

4. *But* not only *he* is known as ^{an} incomparable biologist, but also is ^a great statesman.

5. If we look back ^{at} the state of the Meiji Restoration, we *could* not help wondering ^{at} the succession of many *affairs* for such a short time.

6. *After* the Russo-Japanese war Japanese *Education* has made *a* remarkable progress and we can see many higher schools *everywhere*.

7. *How* do you think of Mr. _____'s new book?

8. Many boys are happy *for* the success *of* the entrance examination.

9. After the attainment of *the* self-culture must there be *a* existence in practical work.

10. In the university I wish to *learn in widely scope*.

11. If I do not go to China I *think* to labor in Japan.

12. If our *graceful* God *did* not *left* me, *then* I *will* become a pretty rich man when I establish my business.

13. On our expedition we went to Seito to see the mountain, on which are planted many small trees to *deny the flood*, and to *see on* some high mountains atmospheric pressure.

14. The production of rice has not *done* remarkable progress.

15. Most of us prefer history to science, but I *choiced* the latter.

16. After I *graduate* this school I *will* enter Tokyo Imperial University of Agriculture course.

17. There I shall *learn the* chemistry *^* *more details* than here.

18. Yes, this is a special *silk* in Japan.

19. I am thinking *to become* an engineer.

20. He manufactures pharmaceutical *matters*.

21. Since the European War *has taken place* imports *were* greatly prevented.

22. I chose to study chemistry because not only I like it but I thought that the chemical science of Japan, *for* our regret, is yet a little inferior to that of Europe and America and that if a genius like I didn't stand, what is the loss of Japanese nation.

Better—I chose to study chemistry not only because I like it but also because it seemed to me that chemical science in Japan is, to our regret, still somewhat inferior to what it is in Europe and America, and that if one possessing such abilities as mine did not make a success at it the Japanese nation would indeed be unfortunate.

23. I wish there are some closer relation between the middle school and the higher school.

24. He went *^* Osaka yesterday, where his father has made *a* great progress in his work.

25. In the almost all primary schools there is practice.

26. We might *be well to* disturbed by the many inconveniences of our education, but of course, it may be impossible to change quickly the present system *of it*.

27. Whenever I was asked by my friend whom did you like best in a great contemporary Japanese. I would

answer without any hesitation that—is the one that I fond best.

Better—Whenever I was asked by a friend whom I liked best among great contemporary Japanese I would answer without any hesitation that—was the one that I was fondest of.

or—Whenever I am asked.....*like*.....I (always) answer.....that—is the one of whom I am fondest.

28. The Russian fleet appeared *on* the Korean Strait.

29. Admiral Togo's victory was indeed Japanese Salamis. We Japanese do not—nay can't forget Admiral's name and his great merit forever so far as the Japan-sea exists.

30. I *am intend* to be a *statesman*.

31. This world enlightened my dark heart, and forced _^to think over my nature to determine *the* future business.

32. These students will leads his whole life as engineers.

33. I shall make a description *about* this man's business. To begin with, of all his countrymen he is the greatest in the ship-builders.

34. As he *had* served our country as a minister very much, he has gained his present reputation.

35. I heard the lecture of Professor—yesterday. His lecture is very famous in our country.

36. *Note the difference between*
London is the most famous city *in England*
and

London, in England, is the most famous city in the world.

37. Once he was bombed in regard to the reformation of the foreign treaties about thirty years ago. In consequence *of it* he has lost one of his legs.

38. Then why Mr. ——— has such a great reputation in Japan? It is because he is a man of character.

39. I have *ever* heard that of all the Japanese students, especially high school students are most diligent.

Improved, I have always heard that of Japanese students those in the high school are the most diligent.

40. What is the name of my school? It is namely Eziri Middle School.

41. At the later part of the war a great battle occurred.

42. The commander's sign rang in the heart of everyone and they fought desperately.

43. I was impressed [^] the sight of the great assembly.

44. I hear, when he was asked *that* what *did* he like best, he answered at once.

45. He is a great Japanese economist, and now he *became* the mayor of our city.

46. I hear, in foreign country, there are many schools, so every man can easily *to* enter the school which *they* choose. But, in our country we have *not so much* that we must try the entrance examination to go to *the* school.

47. Our English conversation are very poor. We can not speak so well as in reading.

Better, Our English conversation is very poor and we cannot do so well in it as we do in reading.

Or, Our reading in English is much better than our conversation.

48. If we could foreign language speak freely, we *can* more easily understand ourselves and the friendship between foreign *country* and Japan would be more and more established.

49. This writer is of the most noted men of letters and poet. *an* "A New Year" which *is* written by him recently, is said to have sold 20,000 *volumes* in a few days.

50. But as civilizations of mankind progress, *an* education of mankind must also progress. Civilization, as a rule, *has* *an* proportion to education.

51. Owing the wanting of exercises of their sciences, the ideas of students which they understand are weak in the foundation of them.

52. The hope the class take up this study.

53. I think he owe his wide knowledge to his method of study. He learned in England.

54. After his return to Japan he *has* *an* engaged to lecture here and there.

55. I will introduce you *an* my good friend.

56. From boyhood he has been generous, energetic, but very diligent.

57. When *an* Hara cabinet was *composed* he was happy.

58. There were some great statesmen in Japan, and the most famous man *in the world* among them is Marquis ———, perhaps. He is fifty years old *of age*. He is *all sides* man—statesman, writer, educationist, orator and e. t. He publishes his opinion on newspapers and magazines very often and sometimes writes even books.

59. If so called great man has *done* bad behavior, that

man will not be called *a great*. Famous men are not necessary *a great man*.

60. He is now [^]very old man *and* [^]*served* the business from the primitive age of twenty.

61. Under the present system if a man enters a primary school at the age of eight years he will graduate from the University when he *will be* twenty-five.

62. Our duty in life is to work for *the* society.

63. I wish every Japanese can end his school life sooner, at the age of twenty or twenty-one years, at least twenty-three.

64. Admiral Togo is a great contemporary statesman ; he is *the* man of whom we can be proud *to* the world. How much wondered all the world when *they* heard that *the* [^]small country as Japan [^]*win* the victory of Japan Sea absolutely, and [^]almost all the Russian warships were sunk and captured, and the rest fled. As long as this country exist we shall remember his name.

65. He wants the *abolish* of the examination. There was too much examination. [^]

A Contemporary Japanese.

66. This subject is very big one and I can not describe it if it must be accomplished for one hour. Then I will explain only about youth.

We, young men, are truly young and all of us have fancies ; most of us about statesmen, some about officers, and among them there are those who have fancies about artists. At any rate we must have courage and spring

forward by a steady way. But recently courage of youth fell down, I think, and yet it is true, I'm sorry to say.

But, I believe that they who are now uncourageous, will soon aware their vices and go forward with the highest spirits. And I can recognize that sign.

Recently several sports are playing among youth, above all among students. And so every school produces a few sportsmen at least.

They are also diligent students and we call them "Perfect Sportsman." Among sports, base-ball is the most favorite one and football or lawn tennis the next. Such inclination is a very good one. We must become also so-called "Perfect Sportsman."

COMPARE THIS WITH THE FOLLOWING RENDITION—

The Youth of Japan.

The subject assigned, "A Contemporary Japanese," is a very big one and I cannot do it justice in one hour; so I shall simply write about the youth of our land.

We young men are truly young, and all of us have our fancies concerning the future; most of us would become (or would like to be) statesmen, some would be officers, and among us there are those who look forward to art. Now if we are to realize our dreams we must have courage and must press onward steadily and with firm step. Indeed it does seem true (or to be a fact) that the courage of young men has weakened—I regret to have to admit it. But nevertheless I believe that those who are now lacking in this quality will soon become aware of their

weakness and will take heart. In fact I can recognize signs of such improvement.

In this connection it should be noted that the young men, especially the students, have recently taken up several sports, of which baseball is the favorite, with football or lawn tennis following as second choice. Every school produces a few sportsmen at least. Those who are also diligent students we call "perfect sportsmen." Such a tendency is a very good one, because it develops desirable qualities. We must become so-called "perfect sportsmen."

It is clear that what the writer of this composition wanted to say was this: If the dreams of young men are to be realized strength of character is necessary; sports tend to develop this; so we should become true sportsmen.

Study the two compositions, noting the changes, and determining of what kind they are—in choice of words, in paragraphing, in securing unity, in proper subordination of ideas, in altering the beginning and the end, in attaining greater clearness, etc.

CORRECTION MARKS.

A = Ambiguous.

C = Connection not clear (coherence lacking).

Cap = Use a capital.

l. c. = Use a small letter (lower-case).

O = Omit.

E = Emphasize.

F = Make more forcible.

G = Faulty grammar.

K = Awkward.

M = Margin.

P = Punctuation.

, / = Use comma. Other marks are similarly indicated.

Pen = Penmanship is bad.

Poss = Use possessive case.

¶ = Make a new paragraph. Indent.

“ ” = Use quotation marks.

R = You have repeated a word or thought.

Sp = Incorrect spelling.

S = Sentence needs attention.

T = Tense is wrong.

U = Lacks unity.

V = Vague.

W = Word poorly chosen.

× = An obvious fault is here.

? = Is this right?

^ = Something should be inserted.

1, 2, 3, etc. = Arrange words, phrases, clauses, or sentences in the order indicated by the numbers.

[] = Omit the passage within brackets.

| = The criticism refers to as many lines of the writing as this mark stands against.

One of the foregoing signs placed at the beginning of a *composition indicates that the fault is a prevailing one.*

This consideration of the application of the various principles to the different parts of the composition puts us in a position to note the *types* of compositions. These correspond to certain distinct ways or modes of thinking, more or less progressive in order. The child is early concerned with simple descriptions of the things he possesses or has seen and with the telling of stories—of things in his own experience, or things which he thinks are there. He is little concerned with relations, with reasoning, and does little consecutive thinking. Such matters come later. And it is convenient to take up in this natural order the different subjects. The following chart, though somewhat arbitrary, may be helpful.

RAW MATERIAL IDEAS	THE IDEAS EXPRESSED (Names Technical)	MOLDS, OR FORMS OF WRITING OR SPEAKING (Ideas mixed in varying proportions)
Events action, (time reference)	Narration	Prose { - Novel - Short Story - Essay - Oration, Debate - Biography - General historical writing - Diary - Journalistic writing - Name others—
Appearances, space relations, colors etc.	Description	
Relations, cause and effects, explanations	Exposition ¹	
These materials used to persuade or convince.	Argument	Poetry { - Drama² - Lyric - Epic - Didactic

The Forms of Writing³ should be examined in turn in order that the class may determine of which elements each is constituted. For instance, the Novel is chiefly narrative, and yet it employs description and exposition in such measure as seems necessary or useful; it uses argument (in the conversations); and occasionally a writer may appropriate a few pages to convince the reader on some point. Clarity of thought should result from such analysis. Specific books may be considered in the same fashion.

¹ Sometimes called description—that intended to convey *understanding* merely.

² The drama in modern times is largely in prose, whereas the ancients found poetic expression for their dramatic ideas and emotions. Name some great dramas and some dramatists of both times.

³ Name examples of each. Note ballad, ode, hymn, pastoral, elegy, sonnet.

Narration, Description, Exposition, and Argument—each of these requires a few words if we are to know how to use them well as we write. Use them we must: whether we use them well is another question. The best precept is that we should study the writings of the masters and saturate our minds with what we want to make our own—just as when we want to master spoken English we rely not altogether on the isolated fragments which we pick up from day to-day but on a cultivated feeling for the language which comes from long association with those who speak it well. But certain other helps are at hand.

Outlines and revisions of our compositions are useful devices. We should always be careful to determine our point of view, our attitude, and not to change it unconsciously. In *narration* we should be watchful lest we offend against the proper order of time and place. The introduction makes clear the setting and presents the characters in the story; and the narrative, including only those details and digressions which aid the understanding and heighten the interest, proceeds steadily to a fitting termination, to a climax. A certain amount of dialogue is in order if it really adds to the merit of the composition.

It is recommended that different students assume the parts of the various characters in some story (or in some recent occurrence) and relate the narrative from the different points of view. Outlines should be made of the stories read in class. The following framework for a story is given as a suggestion.

A TRIP TO YOKKAICHI.

I. Introduction.

Who went. Our purpose in going—the meeting place—the train.

II. Body of the Narrative.

The short ride.

Arrival in Yokkaichi.

Visit to the beach—the actions of the people there.

The arrival of a large ship from——.

How we had lunch.

Minor incidents.

III. Conclusion.

Return to Nagoya—incidents on the train.

Numerous subjects for narratives present themselves—
“A Visit to the Movies,” “The Baseball Game at Kyoto,”
“The Recent Change in the Cabinet,” “The New Developments in the War,” etc.

Descriptions might be called pictures in words—not photographs, but sketches, for they are inevitably influenced by the medium through which they pass, the mind. Nevertheless their aim is to reproduce faithfully, and the great variety of words in the language makes the task of describing accurately an engaging one. Care as to the point of view is as important here as in other forms of composition. Now the adoption of a point of view, while it should not lessen the faithfulness of our picture, necessitates the limitation of what we describe. We must select only those things which are pertinent to our purpose or

are seen from our position. If we wish to make our description inclusive we must assume different points of view in succession. The field is a large one—nature, people, works of human construction, things large and small, things simple and intricate, things familiar and unfamiliar. The following outline is taken from “Elements of English Composition.”¹

AN ICEBERG.

- a. Introduction.—The damp chilly air and falling temperature indicate ice near us. The cook announces the fine sight.
- b. The iceberg.—(1) Its appearance,—shape, contour, size; the surrounding water. (2) Sublimity of the sight,—size of the berg; motion; dashing waves; thundering sound; our fear of its nearer approach.
- c. The night; disappearance of the iceberg.

When the teacher comes into the room he *brings* with him a *black book used for marking the attendance*. The italicized words make clear the distinctions between narration, description, and exposition. The first two we have considered—the one tells what happens, the other tells how a thing looks—but the third we must examine further. Exposition is a setting forth, an explaining of circumstances and relations, or a statement of reasons. The teacher's book contains the names of the students, arranged according to the seating plan, and placed on

¹ Gardiner, Kittredge, and Arnold.

horizontal lines on which the attendance may be recorded. Why does the teacher need such a help? Because it would otherwise be impossible to determine the degree of faithfulness of different students. But why is it necessary to do this?—and so on. In the study of science we *describe* what we see, we *perform* experiments, and we *set forth* our conclusions and *explain* the relations which we have found to exist. “Do you like apples?” “No.” “Why not?” “Because.....” Exposition again. “What kind of fellow is X?” “Why he is a nice fellow and.....” “Will you give me some idea of this new book which you have read?” “Yes it takes up the question of.....” Mr. ———, please tell me of what value you consider the study of English.” One might multiply examples to show how large a part of our conversation is expository.

Expository compositions are apt to be dull and the writer should do all in his power to present his subject in a clear and attractive manner. Let him be specific, and give examples where his meaning is not clear. Rhetoricians suggest the use of outlines before the actual writing is done, a careful statement in the introduction of the ground to be covered, the use of contrasts, the introduction of diagrams when they are enlightening, and the presentation of a short summary in the conclusion.

Make an outline of this section of “Notes on English.” “Because” is a word much used in exposition but in argument it takes on new significance. The causal idea is used not merely to establish the “how” of circumstances which clearly admit of only one explanation, but also to

establish which of two or more possibilities contains the truth and to prove that one of a number of courses of action is superior to the others. Classification gives us arguments of fact, arguments of theory or principle, and arguments of policy. "An *argument of fact* aims to establish or disprove an assertion as to a definite occurrence or state of things." Did Columbus discover America? Did Trotsky really live in New York? "An *argument of theory or principle*.....aims to establish or disprove, not a concrete matter of human experience, but either a general law or principle." Does the huge expenditure of explosives in the Great War affect atmospheric conditions in Japan? "Arguments of theory, however abundant the evidence, are seldom capable of deciding the question beyond the possibility of doubt. At times, however, so strong a probability may be established on one side or the other that sensible men regard the discussion as definitely settled. In legal questions, the determination lies with the highest court." "An *argument of policy* differs from an argument of fact or of theory in that it aims, not to establish or disprove a fact or a principle, but to persuade the person to whom it is addressed to act in accordance with the belief or the wishes of the speaker or writer."¹ Should Japan enter such a League of Nations as President Wilson has said we must have? Should the United States send more troops to Siberia?

The class should work out the distinctions between the different kinds of evidence—direct and indirect, by an-

¹ Quotations are from "Elements of English Composition."

tecedent probability, by sign, etc. *A priori* and *a posteriori* are terms which should be understood, and the use of such expressions as right, fact, expediency, authority, syllogism (with major and minor premises and conclusion) should not be left in obscurity. The element of sympathetic understanding is particularly important in arguments involving persuasion—it limits the use of force. Clearness, on the other hand, is a matter of logic and careful planning. The outline for an argument is ordinarily called a *brief*.

Proposition! All Higher School Students in Japan
Should Take Latin.

Brief—for the Affirmative:

I.—Introduction—limitation of the field—definition of terms.

II.—Body.

A. Knowledge of Latin is useful in English Study.

1. ——— ———

2. ——— ———

B. Latin introduces us to the ancient European civilization.

1. ——— ———

2. ——— ———

3. ——— ———

etc.

C. There is excellent linguistic drill in Latin study,

1. — — —

2. — — —

etc.

D. We should read Latin literature in the original, in place of Chinese classics.

1. — — —

2. — — —

III.—Conclusion or Summary.

Brief—for the Negative.

I.—Introduction—comments or qualifications of the affirmative's definition of terms, etc.

II.—Body.

A. The Latin language is so different from the Japanese that students could not master it in the time at their disposal.

1. — — —

2. — — —

B. Most students get much of the practical benefit of studying Latin when they study English.

1. Vocabulary.

2. Range of ideas.

3. (Additional).

C. Other languages have a better claim on our time and can give us excellent training.

1. — — —

2. — — —

3. — — —

D. We can read of the Latin civilization in histories and in translations of the literary works.

III. Conclusion.

Rebuttal attempts to *refute* the opposing arguments. Comparison of the arguments given above will show certain clear contradictions. It should be observed that the negative has failed to reply to "D" of the affirmative argument—a failure which might prove costly.

LETTERS.

On page ⁹¹79 will be found a note on the practical side of letter-writing. A word will suffice here to indicate that letter-writing is more than mechanics ; it is an art, and at its best should be a projection of self. Ordinarily letters do what the writer would do personally if circumstances permitted. His personal presence being impossible, he must make the letter his reflection, as it were. But the polishing of the mirror is no easy task. It requires work and careful attention. All that we have learned about composing should be brought into play. The writer should be at his best in a letter—and if the intensity of his interest in what he is to say does not place him at his best he had better not write. Again a fitting quotation from Professors Bates' "Talks" is at hand, "The man who produces good letters is sure to get his reward. His friends say of him that Jim must be clever or he could never write so well ; and when all is said and done, it is the opinion of acquaintances and friends which tells most for the happiness or discomfort of life."¹

¹ Second Series, p. 230.

VIII. PROSODY.

In your reading you find poems, with which no doubt you experience some difficulty. In order that you may lessen this difficulty and come to understand some of the poetic devices the subject of prosody is taken up here.

Poetry should be thought of as a form of art and the study of it as a branch of aesthetics (Gk., *aisthanomai*—to perceive, *i. e.*, to grasp with the senses), the study of the beautiful. Poetry is the literary form of art just as music is the tonic or sound form and as painting and sculpture are the visual forms. When we are studying poetry we must take it as art and remember that it is to furnish us some pleasure, of a disinterested and sharable nature. Beauty has been defined as that combination of qualities in the object which brings about a union of stimulation and repose in the enjoyer (Puffer).¹ The function of poetry as an art has been stated in these terms, To express emotion through words rhythmically arranged. We may form our own definitions to suit ourselves, but let us not forget that we are dealing with what is primarily an art. Of course all effective writing is art, in a sense,

¹ *The Psychology of Beauty*. For further references see James Sully's article on aesthetics in the *Encyclopaedia Britannica*, Raymond M. Alden, "Introduction to Poetry," and Lane Cooper, "Aristotle on the Art of Poetry." These will carry the young inquirer to other writers.

but the emphasis on this point should be especially strong in the case of poetry. Prosody is concerned particularly with the forms and devices, with the technique on which as a foundation the art rests.

We have before divided poetry into general classes, and have learned that the differences in the types of emotion govern the forms of expression. Now we shall examine the forms.¹

Poetry is distinguished from prose by a certain regularity of movement called *metre*, the units of which are called *feet*. A number of feet joined together in a line form a *verse*. Pairs of verses are called *couplets* and the numerous larger groups are called *stanzas*. "The separation of a verse into its metrical parts, or *feet*, is called *scansion*. The corresponding verb is *to scan*. We have called poetry a literary expression of art, and so it is, but its dependence on sound must not be forgotten. It is sometimes insisted that poetry is poetry only when read.

"English metre depends in the main upon *rhythm*,—that is upon a regular arrangement of accented and unaccented syllables." The metres are named *trochee* (adjective *trochaic*), consisting of an accented and an unaccented syllable (— ∪), *iambus* or *iamb* (adjective *iambic*), consisting of an unaccented and an accented syllable (∪ —), *dactyl* (*dactyllic*) (— ∪ ∪), *anapaest* (*anapaestic*) (∪ ∪ —), and *spondee* (*spondaic*) (— —).²

* * * * * *

¹ This brief survey is based chiefly on the section on prosody in "Elements of English Composition," from which the quotations are taken. See also Alden.

² In marking feet I have used the ordinary symbols instead of the less common ones employed by Gardiner, Kittredge and Arnold."

Some feet are irregular, containing an extra syllable or lacking a syllable (catalectic).

Trochaic—Down ward/through the/evening/twilight,
 In the/days that/are for/gotten,
 In the/unre/membered/ages
 From the/full moon/fell Na/komis.

Iambic—The cur/few tolls/the knell/of part/ing day,
 The lowing herd winds slowly o'er the lea,
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.

Dactyllic—This is the/forest pri/meval. The/murmur-
 ing/pines and the/hemlocks,
 Bearded with moss and in garments green,
 indistinct in the twilight,
 Stand like Druids of eld, with voices sad
 and prophetic.

Anapaestic—The volca/noes are dim,/and the stars/reel
 and swim,
 When the whirlwinds my banner unfurl.

“A verse of one foot is called a *monometer*; one of two feet, a *dimeter*; of three, a *trimeter*; of four, a *tetrameter*; of five, a *pentameter*; of six, an *hexameter*.” The student should examine the poems in Rowland's “Practical English” (or in Palgrave's “Golden Treasury”) to find examples of the different verses. Each verse should be classified according to the number and the

kind of its feet. For instance the first verse quoted above is trochaic (— —). The last is anapaest c (— — —).

"Most verses are divided into two parts by a metrical pause, called the *caesura* [and indicated by the symbol ||], which may or may not coincide with a pause in the sense or with the end of a foot." There is no set place where the *caesura* must fall.

In addition to rhythm much poetry makes use of *rhyme*, that is, a certain correspondence in the sounds of two or more of the syllables at the end of verses,¹ explained accurately as follows, "The usage of modern English poetry requires, for a perfect rhyme, that the words shall agree in their vowel sound and in any consonant sound that follows the vowel, but that they shall not agree in the consonant sound that precedes the vowel. The rhyming syllables must also have the same accent." The student should find sets of rhyming words. Sometimes the rhyme is called *masculine*, or *single* (when the "rhyming syllables are complete words (*monosyllables*) or final accented syllables"), and sometimes it is called *feminine*, or *double* (when the "rhyme includes both an accented and a following (unaccented) syllable"). *Triple* rhyme (in which the accented syllable is followed by two unaccented syllables) is rare and need not occupy our attention further. It will be found that poets take many liberties with rhyme and the student should not be troubled if he finds exceptions. Variant spellings of "rhyme" will be found.

* * * * *

¹ *Alliteration* denotes a correspondence in the sound of the opening letters of two or more words in the same line.

Verse without rhyme is called *blank verse*.¹ It is well to note this type carefully, as it is much used. Shakespeare used blank verse freely. Find examples. "The term is especially applied to unrhymed iambic verse of ten syllables." Careful reading aloud is advised.

Now that we have considered rhyme we may note that the couplet requires this device. The best known couplets are the *short* or Hudibrastic (octosyllabic) and the *heroic* (decasyllabic). We need not consider others here. Couplets need not be separated from one another by spaces but may be printed continuously.

Of the stanza (a "regular group of more than two verses")² there are many varieties—those of three verses, those of four, and so on. The *sonnet*, consisting of fourteen verses, will be treated separately. Of the four verse stanzas the quatrain should be noted especially—ten-syllable iambic lines, rhyming alternately (*a b a b*). The seven-line stanza, called rhyme royal, consists of decasyllabic iambic verses, rhyming *a b a b b c c*; and the nine-line stanza, it should be stated, is called the Spenserian stanza, because it was first used by Spenser in "The Faerie Queene"—much as the Hudibrastic couplet takes its name from Samuel Butler's poem "Hudibras." Examples of these stanzas, and of others, should be found, but it is not necessary to memorize the rhyme schemes or the metres.³

¹ In this case the word *verse* is not "a verse" but the term applied to rhythmic discourse,—some of which is denied the name of poetry.

² The stanza is sometimes called a verse but not with strict propriety.

³ When the examples are collated the student should note which types of verse are most often employed to express the different types of emotion, such as the lyric and the epic.

To the *sonnet* however more attention should be given. It should be remembered that "the sonnet is not a stanza but a complete poem of fourteen ten-syllable iambic verses." "In the strict type of the sonnet (the so-called 'Petrarchan type') the verses form two groups,—the *octave* (of eight verses) and the *sestet* (of six verses). The octave has two rhymes, arranged *a b b a*, *a b b a*. The sestet has either two or three rhymes, which are different from those of the octave" and are variously arranged *e d c d c d*, *c d c d e e*, or *e d e c d e*. Note the following sonnet:—

O golden-tongued Romance, with serene lute !
 Fair plumed Syren, Queen of far-away !
 Leave melodising on this wintry day,
 Shut up thine olden pages and be mute :
 Adieu ! for once again the fierce dispute
 Betwixt damnation and impassioned clay
 Must I burn through ; once more humbly assay
 The bitter-sweet of this Shakespearean fruit.
 Chief poet ! and ye clouds of Albion,
 Begetters of our deep eternal theme !
 When through the old oak forest I am gone,
 Let me not wander in a barren dream,
 But when I am consumèd in the fire,
 Give me new phoenix-wings to fly at my desire.

The rhyme scheme in this sonnet of Shakespeare's is different:—

Shall I compare thee to a summer's day ?
 Thou art more lovely and more temperate :

Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date ;
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimmed ;
And every fair from fair sometimes declines,
By chance or Nature's changing course untrimmed.
But the eternal summer shall not fade
Nor lose possession of that fair thou ow'st ;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st :
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

It should not be thought that the use of rhythm is confined to poetry. In much good prose it will be found that a certain degree of rhythm has crept in.

A careful review of this sketch should be made and the terms used defined intelligently.

IX. NAMES AND DATES IN ENGLISH LITERATURE.

In "A History of English Literature" by A. Compton-Rickett a chronological synopsis is given in which the following periods are designated :—

The Making of the English Speech,

The Anglo-Saxon Period

The Middle English Period

The English Renaissance (1400-1660),

The Age of Satire (1660-1740),

The Age of Sense and Sensibility (1740-1786),

The Romantic Revival (c. 1780-1832),

The Victorian Era (1832-1900).

We may call the period from 1900 to the present the Contemporary Period.

The following names and dates should be made subjects for reference by the students and of comment by the teacher. They are so frequently mentioned that everyone should have at least a speaking acquaintance with them. Nor is this a recommendation of superficiality, which is all too common, but a suggestion which if followed should arouse interest in and promote the study of matters of real importance to those who wish to make their education a process of expansion.

Beowulf, Caedmon's *Paraphrase*, Cynewulf, Bede's *Ecclesiastical History*, Alfred, *Anglo-Saxon Chronicle*.

William Langland's *Piers Plowman*, Wyclif, *Bible*, Layamon, Geoffrey of Monmouth, Roger Bacon, Geoffrey Chaucer and *The Canterbury Tales*.

Caxton, Sir Thomas Malory's *Morte d'Arthur*, Sir Thomas More's *Utopia*, *Froissart's Chronicles*, The *Elizabethan Drama*. *Ralph Roister Doister*, Marlowe, Lyly, Shakespeare, Ben Jonson, Beaumont and Fletcher, Dekker, Ford, Webster, *Globe Theatre*, Chapman's translation of Homer, Wyatt, Surrey, Sir Philip Sidney, Drayton, Spenser's *Faërie Queene*, Donne, Herrick, Lovelace, Suckling, Herbert, Milton, Ascham, Hooker, Sir Francis Bacon, *Authorized King James Version of the Bible*, Bunyan.

Butler, Dryden, Pope, Wycherley, Congreve, Clarendon's *History of the Great Rebellion*, Hobbes, Pepys, Locke, Addison, Steele, *The Tatler* and *The Spectator*, Defoe and *Robinson Crusoe*, Swift, Berkeley.

"Johnson and his Circle," Goldsmith, Burke, Hume, Gibbon, Adam Smith, Walpole, "The Novel," Richardson, Fielding, Sterne, Smollett, Fanny Burney, Jane Austen.

"Romanticism," Thomson, Gray, Collins, Blake, Cowper, Wordsworth, Coleridge, Crabbe, Scott, Campbell, Thomas Moore, Southey, Byron, Shelley, Keats, Landor, Mrs. Radcliffe, Maria Edgeworth, Bulwer Lytton, Hazlitt, Hunt, Lamb, de Quincey.

"Victorian Era," Hood, Tennyson, Browning, Arnold, Dante Gabriel Rossetti, Christina Rossetti, Morris, Swinburne, Thomson, Lewis Carroll, Dobson, Meredith, Fitz-

gerald, *Omar Khayyam*, Dickens, Thackeray, Charlotte Brontë, Emily Brontë, Mrs. Gaskell, Miss Mitford, George Eliot, Trollope, Mrs. Humphrey Ward, Henry James, Hardy, George Moore, Gissing, Reade, Kingsley, Stevenson, Kipling, Carlyle, Buckle, Macaulay, Freeman, Green, Froude, Hallam, Lecky, Bryce, Gardiner, Gairdner, Creighton, Stubbs, Seeley, Huxley, John Henry Newman, James Martineau, Harriet Martineau, Ruskin, Pater, Wilde, Leslie Stephen.

Mr. and Mrs. Sidney Webb, Shaw, Masefield, Bridges, Brooke, Noyes, Yeats, Synge, Lady Gregory, Hagedorn, Service, Frost, Lindsay, Seeger, Bennett, Wells, Conrad, Poole, "O. Henry." In this paragraph the names of some Americans appear. Others, of earlier periods, are—

Bradford, Winthrop, Franklin, Jefferson, Cooper, Irving, Webster, Poe, Lanier, Lincoln, Whittier, Longfellow, Emerson, Holmes, Lowell, Prescott, Motley, Parkman, Stowe, Hart, Whitman, "Mark Twain," Howells.

1492, 1607, 1620, 1776, 1789, 1803, 1812, 1845, 1861, 1898, 1917.

The poets, the novelists, the dramatists, etc. should be placed in separate lists in the notebook. It will be found that some men require double or triple classification. Some idea of the development of the different literary forms and of the characteristics of each age should be obtained.

In the notebook should be placed a map of England, with designations of the different counties and cities. A similar map of the United States and Canada, with designations of the different states (or provinces) and cities might well be made. It would be useful in other connections also.

X. TRANSLATION.

In translating you should follow some such method as this: Read the Japanese carefully, paying special attention to the relation of ideas; close your book and make a full and accurate outline of these ideas; examine the text again to see that you have forgotten nothing. You can now proceed to dress those ideas in an English garb. Forget that they ever were in Japanese and state them in English without reference to the Japanese. In every case try to find the word which expresses the thought precisely, and thus improve your vocabulary. If you are unable to hit on the right word you may have resort to the dictionary, where it will probably be given under some synonym with which you are already familiar. There is a well-known story¹ of a Scotch boy by the name of Geordie, a fine scholar and a lad of character, who had such a fondness for finding the right word that in a competitive examination he lost to an inferior student because he spent too much time in pursuit of one small elusive word—which did not come to him until the examination had closed. Despite his teacher's advice to use one of several words which were "good enough" he persisted, much to the delight of an older friend who was taking a

¹ In one of J. M. Barrie's books.

keen interest in his progress. You should catch something of this spirit in your translation work; do not be satisfied with whatever is mediocre. Of course you can conquer only by dividing; do not attempt to translate three or four paragraphs together but take them one at a time, or even do the work sentence by sentence. After you have completed your assignment you may compare the English and the Japanese to make sure that no idea is forgotten. In this way you will really achieve translation and escape in some measure "Japanese English." At times the teacher will work out translations with the class, "composites," so to speak. Throughout it should be remembered that, although you will have some occasion to make translations in the future and may be given translation exercises in your university entrance examinations, in this class you are to do your thinking in English. Hence in most of the sections the translation work will not be continued after the first year.

There are exercises in "Practical English," pages 202 to 217; magazine articles, having present interest, furnish good translation material; the school catalogue may furnish a field for useful endeavor; you may at times be called upon to translate passages of interest to your teacher or to render into English some of your Japanese Compositions. Passages with parallel English translations are found in "Examples of Conversational Japanese," Part I, by Arthur Rose-Innes and "Exercises in Translation English" by Okada.

XI. MISCELLANEOUS.

From time to time the regular plan will be varied with miscellaneous exercises.

Students will be expected to prepare short speeches, to be delivered from the platform, and to answer the questions of their fellows. At other times certain memorized passages of poetry or of prose must be recited, special attention being paid to the manner of delivery and to euphony.

Mathematical calculations (mental) will be required in order to stimulate thinking in English.

An effort will be made to secure speakers from the foreign community for occasional talks or for conversations with the class or with the teacher in the presence of the class.

At other times we shall have "conversational travels," in which, or on which each student will be given a nationality and a profession and will be assigned to some "city," where he will meet those of other nationalities and professions.¹

¹ Set conversations, in addition to those in Bryan's "English Echo," will be found in "Elliot Gray Junior" (Lombard), in some of the pamphlets of the Osaka Young Men's Christian Association, and in Rowland's "Practical English," pp. 15-16, 38, 45-47, 87-90, 105, 107-108, 131-132, 179-180.

Magazines, university catalogues, etc. might well be brought to class for the perusal of students in an informal way. • Students are urged to secure a copy of some good foreign newspaper and to make a careful examination of its contents.

Occasionally formal exercises will be set aside and members of the class will be free to engage in private conversation with the teacher, emphasis being laid on questions concerning the work of the preceding weeks.

Unannounced reviews and tests may occur.

Lectures by the instructor on selected topics may be given. Notes should be taken on these.

strong Exercises on the parts of ~~weak~~ verbs should be expected.

At times stories will be read, notes taken thereon, and the substance of the stories re-told by students. Different men may be required to take the parts of various persons in the stories.¹ An effort should be made to grasp the meaning on the first reading. Individual new words should be fitted into the context and their meaning determined by inference.

If students prove themselves unfit for the ordinary dictation they will be given drill in the rapid writing of the letters of the alphabet.

¹ Parts of plays may well be memorized and recited.

XII. EXAMINATION QUESTIONS.

The following questions on English were set in the entrance examinations to the *koto gakko* in 1918.

大正七年入學者選拔試験問題

英語 解釋 (總點一百)

【注意】 答案ハ問題ノ下ニ横書スベシ

- (1) When in reading we meet with any maxim that may be of use, we should take it for our own, and make an immediate application of it, as we would of the advice of a friend whom we have purposely consulted.

英語 解釋

【注意】 答案ハ問題ノ下ニ横書スベシ

- (2) In the ordinary business of life, industry can do anything which genius can do, and very many things which it cannot.

英語 解釋

【注意】 答案ハ問題ノ下ニ横書スベシ

- (3) Whether a public station be high or low, it has its proper work, which must be done, most of it out of sight and little understood by the private citizen, but none the less vital to the public interest.

英 語 解 釋

【注 意】 答案ハ問題ノ下ニ横書スベシ

- (4) Faith and courage go together, and the higher the faith the higher the courage. Where there is courage without a high faith, as there often is, it cannot survive disaster.

大正七年入學者選拔試験問題

英(獨・佛)語 英(獨・佛)譯 (總點六十)

【注 意】 答案ハ問題ノ下ニ横書スベシ

- (1) 病人は一時重態であつたが段々よくなつて醫者はもう危険が無いといひます

英(獨・佛)語 英(獨・佛)譯

【注 意】 答案ハ問題ノ下ニ横書スベシ

- (2) お久振りですね今日君へお出でくださつたのは全く意外でした

DICTATION.

It is chiefly | through books | that we enjoy intercourse | with superior minds, | and these invaluable means of communication | are in the reach of all. In the best books great men talk to us, | give us | their most precious thoughts, | and pour their souls | into ours.

大正七年七月試験問題

英 文 和 譯

- (1) If in a civilized nation, two men, equally gifted, were to propound some new and startling conclusion, and one of these men were to defend his by reasoning

from ideas or general principles, while the other man were to defend his by reasoning from particular and visible facts, there can be no doubt that, supposing all other things the same, the latter man would gain most adherents.

- (2) Without seeing any reason to believe that women are, on the average, so strong physically, intellectually, or morally, as men, I cannot shut my eyes to the obvious fact that many women are much better endowed in all these respects than many men, and I am at a loss to understand on what grounds of justice or public policy, a career which is open to the weakest and most foolish of the male sex, should be forcibly closed to women of vigor and capacity.

和 文 英 譯

- (1) 一旦或仕事ニ着手シタル上ハ濫ニ之ヲ中廢スルコトナク多少ノ困難ニ逢フコトアルモ之ニ打テ勝チテ其仕事ヲ完成センコトヲ務ムベシ。
- (2) 三十年前ニハ大學ニ於ケル總テノ學科ハ英語佛語又ハ獨逸語ニテ教授セラレタリシモ今ハ殆ド總テ日本語ノミヲ用ヰルコトトナリタレバ學生ノ外國語ノ練習ハ以前ニ比シ稍不充分ナルコトハ否ミ難シ。

The following are some of the questions set for the University of Tokyo entrance examination in 1918.

- (1) 多分、此が競争試験の最後になるでせう。
- (2) 歐州戦争の御蔭で、我工業界は、近頃著しき活躍を爲しつつあり。
- (3) 國防の獨立を完うするには石油の自給が最も必要也。

XIII. OUTLINE OF STUDY

1918—1919

EIGHTH HIGHER SCHOOL.

Certain pages of the notebook are to be set aside for a daily record of work. Mention should be made of any deviations from the outline given below. It is tentative and is subject to frequent change.

It will be seen that in the first two years the time given to reading (and conversation on the reading) on the one hand and that devoted to practical exercises on the other balance roughly. The two kinds of work will fall on alternate days. Most of the classes have only two hours a week with the foreign teacher, and it is believed that this outline can be completed in that time. Those classes which have three hours should have some time to spare. The outline is sufficiently explicit to enable the student to know in what order to expect the lessons. These will be taken at the rate of one a day.

FIRST TWO YEARS.

READING.

CLASSROOM READING.

First Year	{	First term: Bryan, "English Echo"—ten lessons selected.
		Second term: Rowland, "Practical English"—ten lessons, selected passages.
		Third term: The same, selections on "Wilhurst College," etc.—ten lessons.

		OUTSIDE READING.
	{	First term: None.
	{	Second term: Thirty pages from one of the books named on the following page. ¹
	{	Third term: Forty-five pages of the same material.
		CLASSROOM READING.
	{	First term: "Practical English," selections on "England and the English," etc. Poems—ten lessons.
	{	Second term: Rowland's "Ten Famous Americans," three or four selected biographies—ten lessons.
Second Year	{	Third term: Selections from American Writings—ten lessons.
		OUTSIDE READING.
	{	First term: Rowland, "Ten Famous Americans," the remaining biographies.
	{	Second term: Selections from American Writings (advance reading).
	{	Third term: Sixty pages from of the books listed below.

PRACTICAL WORK AND MISCELLANEOUS MATTERS.

(TWO YEARS).

Introductory and Notes on the Value of English Study—three lessons.

Pronunciation and Reading—eight lessons.

The Dictionary, Spelling, and Etymology, Language—twelve lessons.

Punctuation—eight lessons.

Grammatical Terms—seven lessons.

Composition and Rhetoric—ten lessons.

Prosody—five lessons.

Names and Dates in English Literature—five lessons.

Occasional translation, probably every third week—twelve to fifteen lessons.

Miscellaneous exercises—ten lessons.

¹ Reports are due not later than the second week preceding the examination.



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